EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

#625/OCT 11-OCT 17, 2007 | FREE
WWW.VUEWEEKLY.COM | FREE



ABOUT THE MUNICIPAL ELECTION®

(*BUT WERE AFRAID TO ASK) / VUE STAFF 5

ARTS: BOIL STREET / 19

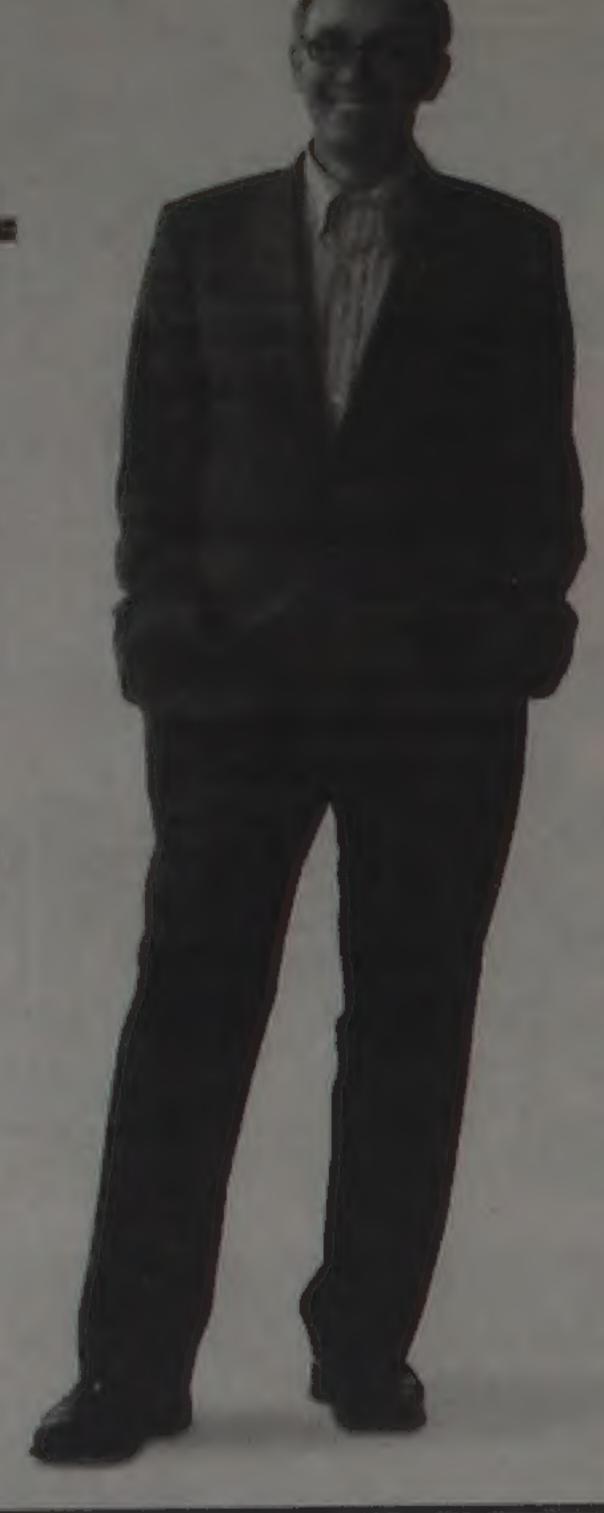
FILM: INTO THE WILD / 28

MUSIC: RACHELLE VAN ZANTEN / 43

Woulf Gity. My passion.

On October 15 make your voice count.

Re-elect Stephen Mandel for Mayor.



re-elect Mandel

3 CONTENTS

DISH

ARTS

FILM

MUSIC

BACK



ELECTION / 5

Is Stephen Mandel going to run away with the mayoral election? Who should replace Michael Phair in Ward 4? Why don't you just read our municipal election coverage and find out?



DON'T GO DOWN TO BOIL STREET / 19

"When I lived down on Boyle Street, we'd always find human poos, everywhere, so ! figured we needed a character dedicated to public defecation." -- Juliann Wilding, pupeteer, playwright, poo-finder

FILM



INTO THE WILD / 28

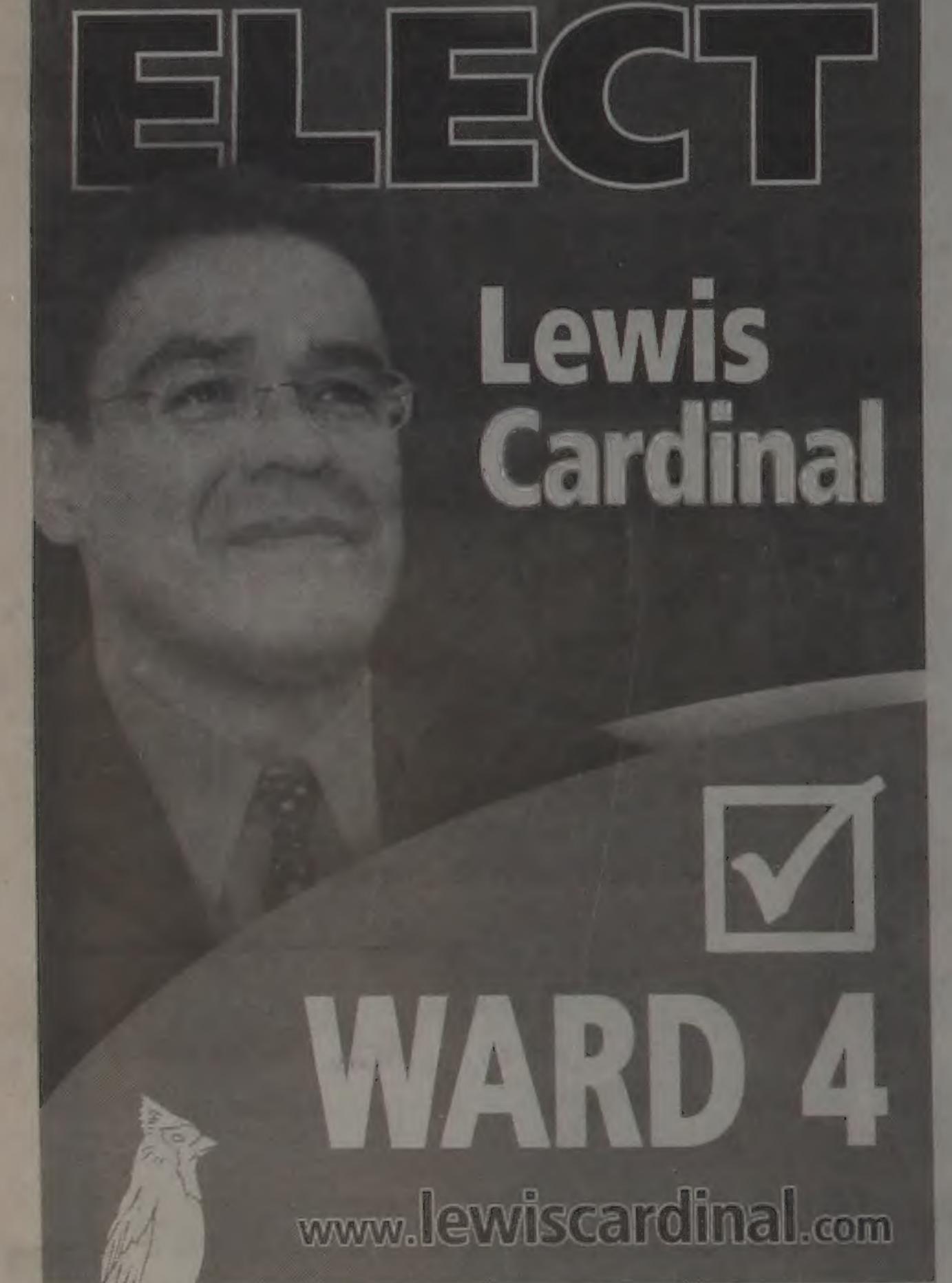
"I knew I loved Into The Wild when I left the theatre and felt jailed by city bricks and streets. I hoped for elk to cross in front of my car, and for the first time ever, couldn't wait for winter." --- Omar Mouallem, critic

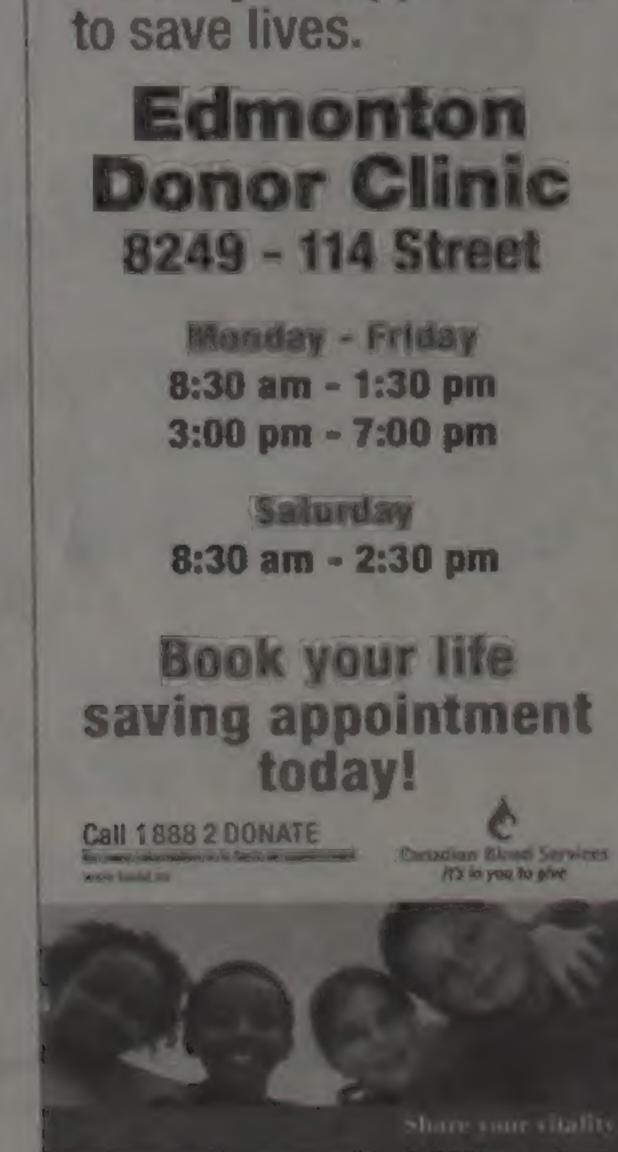
MUSIC



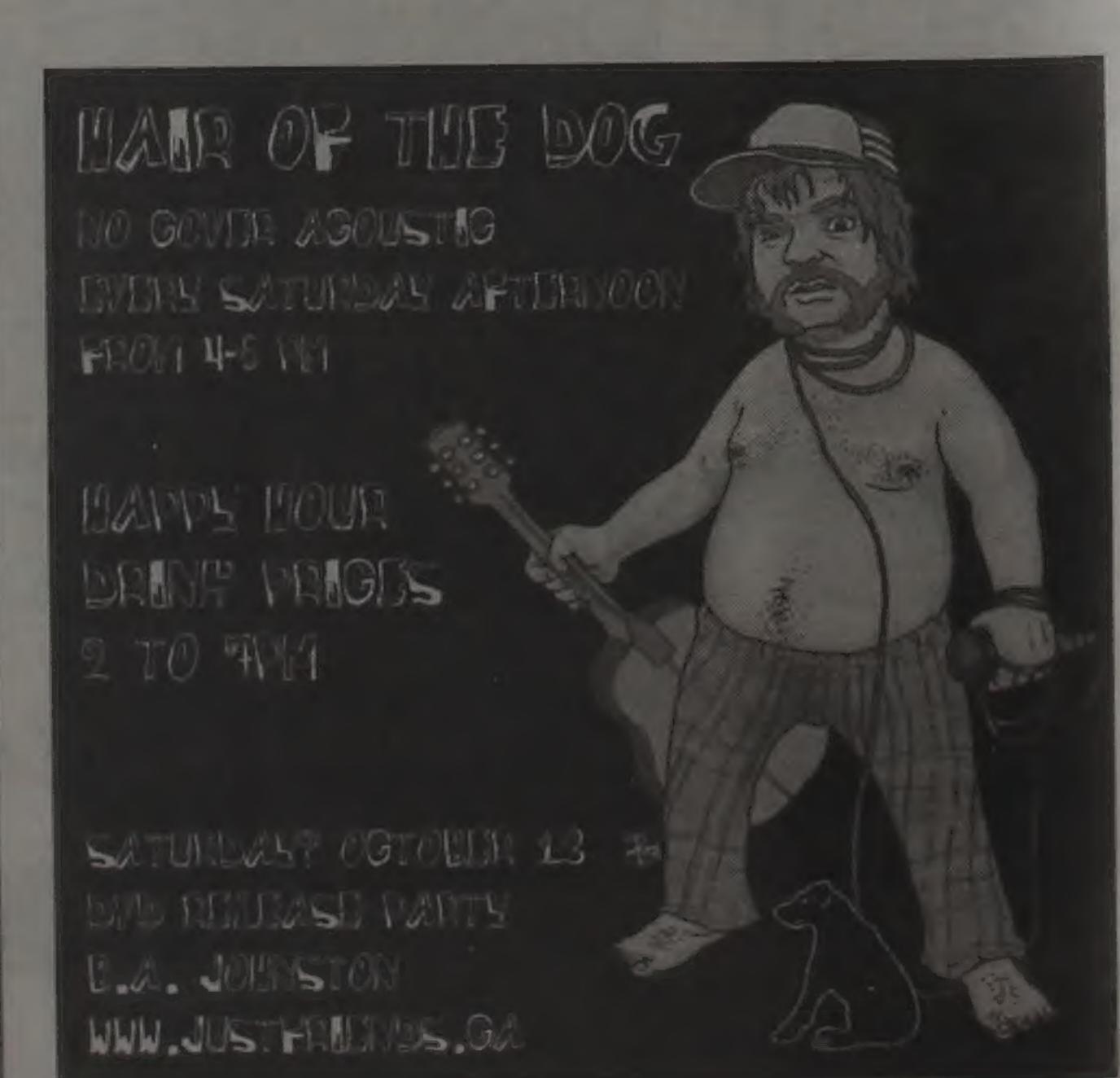
RACHELLE VAN ZANTEN / 43

"My cell phone is full of one minute thoughts on my guitar. I'll be just noodling and all of a sudden something will come out that's just, 'Yeah, this is it' and then I'll quickly switch on my cellphone and record it."-Rachelle Van Zanten, cell phone songwriter





Here's your opportunity





\$129.99 (3 year term)

Make a style statement with the LG Shine, only from TELUS. With its sleek metal casing, reflective look and high-def LCD screen, the Shine is the latest in phone fashion. Plus, add SPARK™ and get TV, video, music and more.† It's magnifique.



the future is friendly*

For more details on this great offer, visit your TELUS authorized dealer or retailer, visit telusmobility.com or call 1-866-264-2966.

№ FUTURE SHOP

DESCRIPTION OF THE PERSON OF T

"Uffer a remarkable to new activations only. Effective net price based on a 3 year service agreement after in-store discount or credit on your future TELUS monthly bill. Phone availability and pricing may vary. Prices are subject to change without notice. ISPARK features are mailabile only in Wireless High Speed (EVDO) and digital 1X coverage areas. In 2007 TELUS.

TELUS AUTHORIZED DEALERS

EDMONTON

Abbotsfield Mali Bonnie Doon Mall Capitano Mali City Centre Mall Kingsway Garden Mall Londonderry Mail Millwoods Town Centre Northgate Mail Southgate Mail West Edmonton Mall

Downtown Alberta Mobility 9915 108A Ave. Connect TELUS Plaza North 10025 Jasper Ave. Edmonton Wireless 11315 104th Ave. Save On Telecom 10603 107th Ave.

WEST END

Communications Group 10620 178th SL Johnson Wireless 100 - 10429 178th St. Save On Telecom 17543 100th Ave. TAC Mobility 9935 170th St. Visions 10421 170th St. Wireless Technology 17508 Stony Plain Rd.

NORTH

Altin Mobility Namao Centre 9624 165th Ave. Aftin Mobility 13034 50th St. Custom Cellular 12714 137th Ave. Edmonton Cellular 14903 118th Ave. Mobility Central 5 - 14220 Yellownead Tr. Save On Telecom 10603 107th Ave. Save On Telecom 11150 149th St. Visions

13723 42nd St. NE Johnson Wireless 12604 126th St. SOUTH

Alberta Mike 3424 99th St. Alta-Comm Wireless 8710 51st Ave. Communications Group 5926 99th St. Custom Cellular South Edmonton Common 1916.99th St. Edmonton Gellular 10309 34th Ave. TAC Mobility 4515 Gateway Blvd. Visions 10133 34th Ave.

Wireless City 5912 104th St Xoel Communications 4909 99th St Fort Saskatchewan

Associated Telecom 9914 103rd St. Cambridge Electronics 9542 - 86th Ave.

Leduc Communications 2000 68 - 5904 50th St. Complete Communications 5205 50th Ave. Leduc Communications Inc. 7 - 6109 45th St.

Sherwood Park Bernie's Cellular 973 Ordze Rd. Complete Communications Sherwood Park Mall 9 - 2020 Sherwood Dr. 162 (Roadking) -26 Strathmoor Dr.

Spruce Grove Maximum Mobility 30 - 96 Campsite Rd. Maximum Mobility 116 Westland Market Mail

St. Albert Edmonton Cellular 30 - 200 St. Albert Rd. Global Call Communications 20A Muir Dr. Save On Telecom 229 St. Albert Centre

Stony Plain Standew Communications 107 - 5101 48th St.

And they call it democracy ...

SCOTT HARRIS / scott@vueweekly.com

here's a certain feeling of inevitability-some would say futility-to the 2007 Edmonton municipal election, which wraps up on Oct 15 when voters head to the polls to pick who they'll complain to for the next three years about not filling in potholes well enough or clearing snow fast enough.

It's not that there aren't legitimate contests in the city, the outcomes of which will inevitably shape the many critical decisions facing Edmonton in the future. In a city where incumbents enjoy a re-election success rate in the range of an 85 per cent, the fact that there are three wards with empty seats up for grabs could mean a real shift in the direction council leans for a good many years.

Perhaps it's simply the resignation that comes from the lack of a contest, in any true sense of the word, for mayor. With popular incumbent Stephen Mandel, who might as well have been awarded the ceremonial beaver pelt before campaigning began, facing almost no real competition, the 2007 campaign just never seemed to really take off.

If history is a guide, the lack of a legitimate challenger to Mandel will mean that only about one-third of eligible voters will bother to stumble to their local community hall or elementary school to mark a few X's on a piece of paper.

The last time even half of us made it out was back in 1995, when challenger Bill Smith squeaked by incumbent mayor Jan Reimer. Through two years of Smith re-elections, the turnout hovered around 35 per cent, and even a tight three-way mayoral race in 2004 roused just 42 per cent of us.

Maybe it's the near-consensus coming from most candidates on the issues, and a good deal of the proposed solutions, facing our fair city. From affordable housing to transportation to regional cooperation, it's like the candidates sat down before it all started to compare notes.

Whatever the cause of our collective indifference, there's a certain irony to it. In many ways, the banal minutiae that is the stuff of municipalities has more impact on our daily lives than any other level of government. While it may be hard to get excited about sewage and zoning, the real impacts of the decisions made under the pyramid are undeniable.

It's not too late to get active in municipal politics, of course. Especially since voting is simply a minor manifestation of what our city truly needs if it is to become the sustainable, inspiring place it should be-active, informed citizens participating in their communities for the 1095-odd days between now and the next election. V

Issue No 625 / Oct 11 - Oct 17, 2007 / Available at over 1,400 locations

10303 - 108 Street, Edmonton, AB T5J 1L7 T: 780.426.1996 / F: 780.426.2889 / E: office@vueweekly.com / W: www.vueweekly.com

EDITOR AND PUBLISHER ARTS / FILM EDITOR OUTDOOR ADVENTURE EDITOR ASSOCIATE MUSIC EDITOR PRODUCTION MANAGER PRODUCTION ASSISTANT

RON GARTH / ron@vueweekly.com CHRISTOPHER THRALL / christopher@vueweekly.com DAVID BERRY / david@vueweekly.com EDEN MUNRO / eden@vueweekly.com JEREMY DERKSON / snowzone@vueweekly.com BRYAN BIRTLES / bryan@vueweeldy.com LYLE BELL / lyle@vueweekly.com MICHAEL SIEK / mike@vueweekty.com LAYOUT / DESIGN CHRIS BOSCHMAN / boschman@vueweekty.com

LOCAL ADVERTISING CLASSIFIED ADVERTISING

LISTINGS GLENYS SWITZER / glenys@vueweekly.com 426.1996 / advertising@vueweekty.com 426.1996 / classifieds@vueweekly.com NATIONAL ADVERTISING OPS MEDIA / 416.413.9291 SALES AND MARKETING MANAGER ROB UGHTFOOT / rob@vueweekly.com ADMINISTRATION / DISTRIBUTION MIKE GARTH / michael@vueweekty.com ADMINISTRATION / PROMOTIONS AARON GETZ / admin@yoeweekly.com

COVER ILLUSTRATION RAYMOND BIESINGER / fiftgen.ca

CONTRIBUTORS JRicardo Acuña, Shari Barclay, Josef Braun.

Rob Brezsny, Jonathan Busch, Sarah Chan, Gwynne Dyer, Chloé Fedie, Brian Gibson, Tamara Gorzalka, Whitey Houston, Connie Howard, Lewis Kelly, Sherry Down Knettle, Alex Konya, James Lyle, Erin Mikaluk, Omar Mouallem, Andrea Nemerson, Carolyn Nikodym, Mary Christa O'Keefe, Roland Pemberton, Chris Phillips, TB Player, Chris Saltel, Steven Sandor, Jay Smith, Dave Young

THE EDMONTON SUN Marty Anderson, Alan Ching, Bob Riley, Wally Yanish, Clark Distribution

Vue Weekly is available free of charge at well over 1,400 locations throughout Edmonton. We are funded solely through the support of our advertisers. Vue Weekly is a division of 783783 Alberta Ltd. and is published every Thursday.

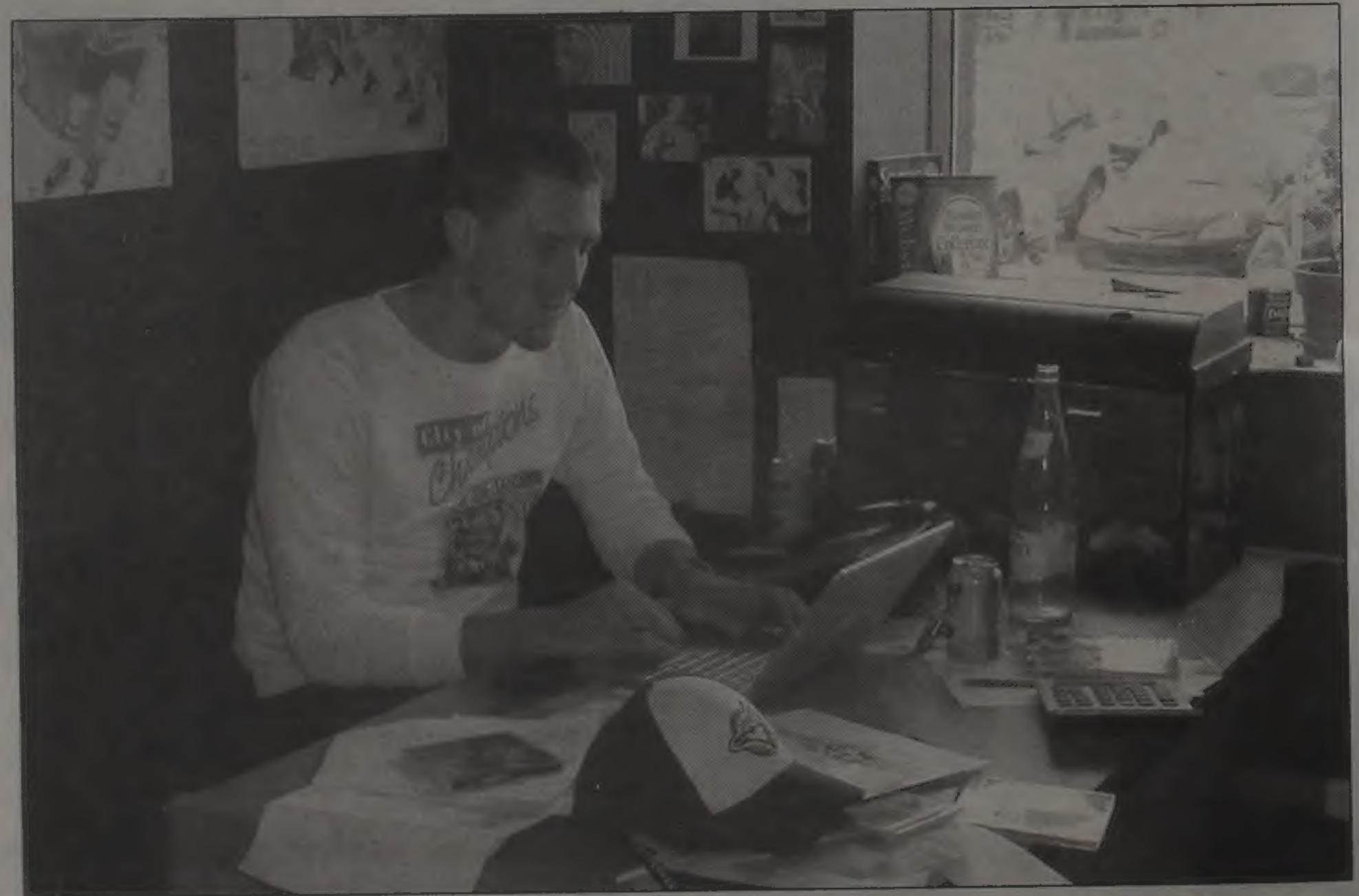
Vue Weekly is available free of charge through-out Greater Edmonton and Northern Alberta, limited to one copy per reader. Vue Weekly may be distributed only by Vue Weekly's authorized independent contractors and employees. No person may, without prior written permission of Vue Weekly, take more than one copy of each Vue Weekly issue.

Canada Post Publica-tions Mail Agreement No. 40022989

If undeliverable, return to: Vue Weekly 10303 - 108 Street Edm, AB T5J 1L7







"Friendship doubles our joy and divides our sorrow" -- HEIDI SATTERBERG

Our family, friends, acquaintances and community have wrapped us in their arms during these, our darkest days. Your many confirmations of Ross's integrity, talents, spirit and zest for life have given us much needed insights and memories to hold on to. We will be eternally grateful for the love you all have shown us through your various actions and heartfelt words as we continue to grieve the loss of our son, brother and friend. We are truly blessed.

Sincerest thanks,

Nick, Kathi and Misha Moraz

Is the race for mayor Edmonton's other fringe festival?

MURRAY SINCLAIR / murray@vueweekly.com

ayor Stephen Mandel wouldn't comment on the Lfact that most media are portraying the mayoral election as a shoe-in for him against a handful of unknown "fringe" candidates.

"It's up to the citizens to make a decision," he said.

One candidate given the fringe label, former Marijuana party and current mayoral candidate Dave Dowling, called it journalistic bullying that he says is "almost racist."

"Most candidates are colourful," admitted Don Koziak, a hotel owner who is being depicted as a distant, but legitimate, challenger to Mandel. "I believe I will mount a credible campaign."

But candidate Robert Ligertwood, a downtown café owner, said he has no problem being called a fringe candidate.

"We can say things that are important and that others can't say," he pointed out, adding that he was running because "there's a few things to be said."

Ligertwood, a veteran mayoral candidate, is worried that Jasper Avenue and Stony Plain Road may turn into the same "disaster" as Whyte Avenue by being overrun with nightclubs.

Candidates racing so far behind Mandel are tasked with "crawling out of the sewer hole" and having just one idea taken seriously, added Ligertwood, whether it's "the Christian guy or me or the young guy."

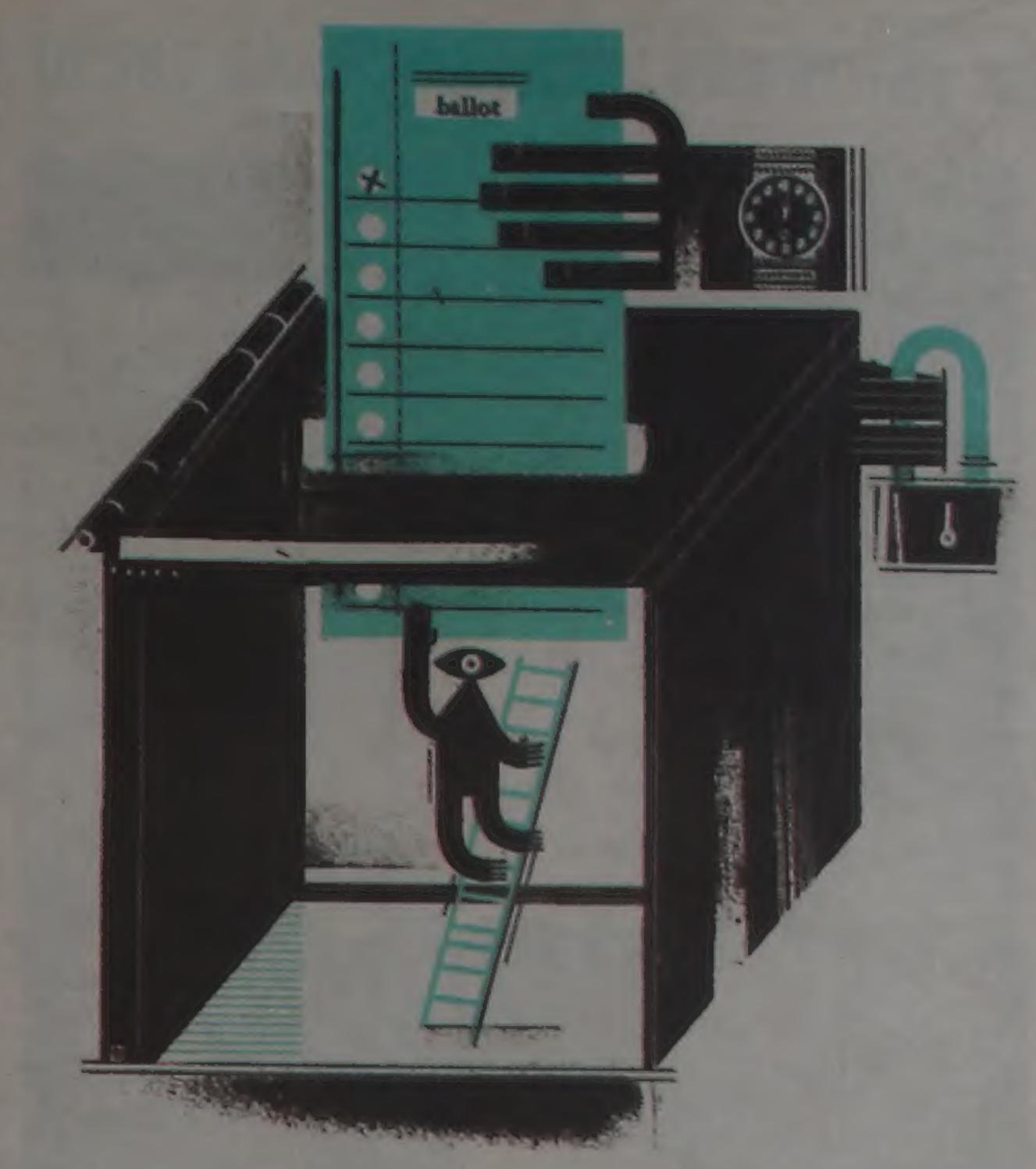
The "Christian guy," social-conservative candidate Bill Whatcott, didn't respond to an interview request for this story, nor did candidate George Lam, while Khaled Kheireddine didn't call at a preset interview time.

The youthful candidate, 29-year-old heavy equipment operator Dustin Becker, said the media seems to have 'upgraded" him from a fringe force to "well-intentioned but inexperienced."

As mayor, he would prioritize what he calls core services, including roads and snow removal, but would also create an ongoing "pool of ideas," by means of an online forum, for citizens to come up with community solutions for civic problems.

Becker, who fears that politicians have given up democratic inclusiveness in favour of professionalism, would set up public internet access for those without access, weed out the "uninformed" and "implement the feasible and workable" solutions.

"My opinions don't matter any more or less than any other Edmontonian," said the candidate, who was encouraged by friends to run.



WHETHER THE OTHER candidates are on the fringe or not, the most detailed and specific platform comes from Mandel, who told Vue he's running

because there's "lots of work to finish.

"We've done all the things we said we were going to do," the incumbent mayor said, citing a review of bureaucratic red tape and increased venture capital spending as the only exceptions.

Mandel rattles off the work he's done with council, like creating affordable housing, fixing up 118th Avenue by Rexall Place, starting an anti-violence committee, bringing in more services for seniors and the disabled and creating a new aboriginal strategy.

Mandel's use of "we" is significant, making explicit his work with other councillors, who were each given specific issues to work on under his leadership.

The mayor wants to better coordinate the region's economy and make Edmonton a gateway to global trade, by measures such as improving the city's Pacific-oriented links.

As mayor, Ligertwood said he would bring in an economist to advise on governing during boom times, and renew the city's focus on roads and snow removal.

"Restoration of public services is critical, [but] it's time to put some plan together, if there's a plan to be had."

Dowling's basic platform lists low taxes and better services, but he also wants to chop both the salaries and paid expenses of the mayor and city councillors.

Koziak wants to bury overhead power lines when an old neighbourhood is redeveloped, and review the speed limit on Whitemud Drive, which he feels is too low.

While some of these ideas are new, they're tame compared to Whatcott's anti-homosexual and anti-abortion platform, which has generated media attention only for its outlandish controversy.

Peter Lefaivre, another candidate who didn't reply to an interview request, seems to be cut from a similar conservative cloth as Whatcott, with his canadianredneck.ca campaign website, which features an anti-Just Society poem he penned, with lines like, "People go out, work hard all day / Government takes away half their pay / This is done for you and me / The price we pay for being free / In the Just Society."

When asked if the lack of any legiti-

mate left-leaning candidates in the race meant there was a void that he could fill, Mandel said council is not the place for dogma, but for "the politics of the practical."

Business delivers the profits that help pay the taxes, he said, but "you can't forget the social side. I've always prided myself on being in the centre."

Koziak, the son of a former provincial Tory cabinet minister, labels himself a fiscal conservative and a social libertarian who opposes the city's smoking bylaw and supports harmreduction policies such as safe druginjection sites.

"I'd call myself an idealist," said Becker, adding he would approach problems through "logic" instead of a left- or right-wing approach.

Ligertwood also downplayed the significance of right or left ideologies, simply saying "my name is Bob," but he also opposes the smoking bylaw.

REGARDLESS OF IDEOLOGY, municipal government is seen as being naturally tied to the environment, since council deals with many front-line green issues like water services and waste disposal.

Like other candidates such as Becker, Mandel sees the city as an ecological leader, pointing to projects such as recycling and gasification of solid waste.

"It's not Edmonton that's polluting; it's other members of the capital region," he said, citing oil upgraders and power plants outside the city's borders.

Ligertwood echoed his comments, but used Vancouver, with its redevelopment of Granville Island, as a model for Edmonton to copy.

While Koziak spoke of controlling the particulate matter in the air, he dismissed a proposed anti-idling bylaw as an unenforceable bureaucratic nightmare.

Becker suggested the development of green power, while Dowling wants non-polluting buses and better water quality.

The common ground on the environmental may suggest a clear future vision, but Edmonton's past leaders have been accused of lacking exactly that.

Koziak agreed, pointing to problems like stop-and-go LRT expansion, and said he would not download council matters to the future with better planning of neighbourhood services like roads.

WHEN ASKED about candidates spouting general platitudes instead of informed policies, Mandel answered,

"Municipal politics is a fairly complicated business. It's not something you can pick up in five minutes."

Becker said the city should sponsor candidate promotion, and suggested candidates go through a six-month internship on becoming good councillors.

"I don't see a problem with being inexperienced" in this campaign, he added.

Koziak, who said he keeps informed through newspapers and television, said it's hard to run against incumbents who have extensive knowledge of municipal government.

"I've got the intelligence, the experience and desire to make this city better," Mandel a custodial mayor who hasn't impressed.

Ligertwood said he's been to countless council meetings as well as metings of community, social and arts groups, adding "with a workaholic [like me], you can never lose."

He blamed the media for the lack of coverage, but not as much as Dowling, who said journalists should run for office and is not speaking to the Edmonton Journal due to what he calls a lack of impartiality.

"Whoever spends the most wins," said Dowling, who added he was running because the city leadership is not addressing any issues.

"I've been here all my life, and I'm great listening to people," he listed as qualifications, adding, "I've been to one council meeting and I've seen them on TV."

DESPITE THEIR varied backgrounds, what candidates all agree on is the importance of voting.

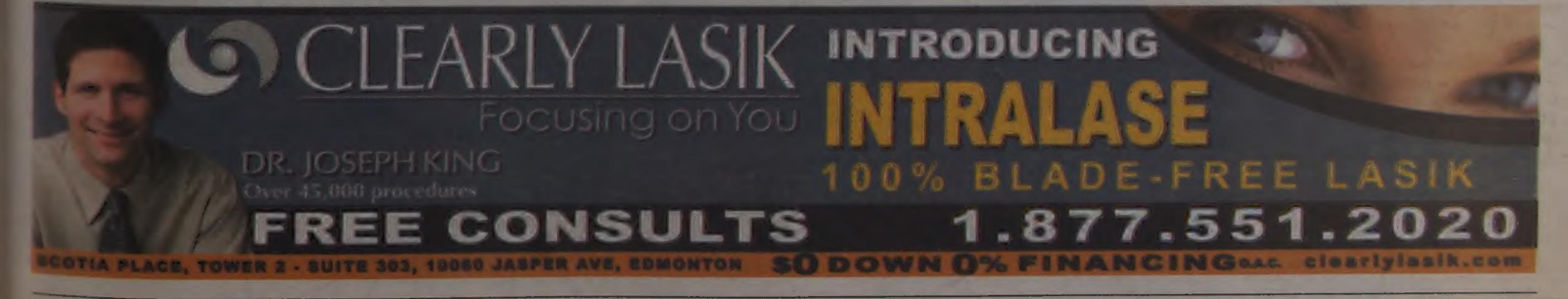
"Our lives are so much impacted by municipal government," he said, citing local services like roads, water, transit and emergency services.

"When you call the fire department or an ambulance, you're calling the city."

Koziak said he's running because he's "keenly interested in local politics," citing how municipal decisions on garbage removal and clean streets have more of a day-to-day impact on citizens than issues like Canada's involvement in Afghanistan.

"Afghanistan sells more ads," was Dowling's explanation for the lack of media interest in municipal affairs, agreeing that local government interacts the most with the people.

Becker said it's ironic that Canadian soldiers are fighting overseas to give Afghanis the right to vote, while the majority of Edmontonians who have that same right don't show up at the polls, v



OCT 11 - OCT 17, 2007

Remember, kids, "vote" is just a four-letter ward

A BEVY OF COUNCIL HOPEFULS HAVE THEIR SAY IN OUR WARD-BY-WARD VUE OF THE CIVIC ELECTION

A sthe 2007 edition of Edmonton municipal elections moves into the home stretch, Vue offers a ward-by-ward roundup of the races and the run-aways for city council.

three new councillors, with retirements in Ward 3, Ward 4 and Ward 6 offering challengers an opening in a city where incumbents are notoriously hard to dislodge.

While far from comprehensive, we hope these snapshots will give you a sense of the issues and ideas of the men and women who want your vote, and, hey, maybe even motivate you to learn more about the candidates and head out on the 15th to pick the person you think will do the best job of getting potholes filled and snow removed for the next three years.

WARD 1

Tith two popular incumbents and no high-profile challengers, Ward I, which saw a close race for second in the 2004 election, has been one of the more subdued contests in 2007.

The four candidates in the ward seem to be in agreement on the most pressing civic issues, with incumbents Karen Leibovici and Linda Sloan and challengers Andrew Knack and Betty Kennedy citing transportation and affordable housing as topping the list of issues facing the city.

"Transportation is a problem. Our whole infrastructure is a problem," explained first-time candidate Betty Kennedy, a worker with Edmonton Public Schools and mother of eight.

She stressed that the problem stems from the population boom and not with any poor decisions made by the current city council.

"I'm a supporter of the rapid transit system," she added, "but I worry about the houses that have to be appropriated around Stony Plain Road."

For fellow first-time candidate Andrew Knack, a commerce graduate from the University of Alberta currently working in retail management, the transportation problem needs immediate attention.

"LRT to the west end is number one—it's not if we can get the LRT to the west end, it's when," he said. "Until then, we have to bridge the gap by having the BRT [Bus Rapid Transit] start immediately."

Former MLA and incumbent councillor Karen Leibovici has worked towards establishing an LRT to the west end, as well as a BRT, but adds that there are other transportation concerns in her ward, which stem from the noise created by Anthony Henday Drive.

"In some of the neighbourhoods that back onto the highway, the noise can be deafening," she explained. "Overpasses are needed to alleviate the problem."

Linda Sloan, also a former MLA and the other incumbent in the race,

SELECTION.

agreed with her colleague that overpasses on the Henday are a priority.

"There are growing concerns about congestion and traffic backups both in the city and on the Anthony Henday," she said. "Honestly, the Stony Plain overpass should have been built during the initial construction."

Sloan would like to see an LRT station built past West Edmonton Mall in Lewis Estates, which would serve the far west end as well as outlying suburbs.

ON THE ISSUE OF affordable housing, Knack has a clear vision of how he would go about solving the problem.

"One of the things I've been focusing on talking about is legalizing secondary suites in more mature
neighbourhoods—that way we
increase the supply," he explained.
"Also we need to offer tax incentives
to developers, because if we just force
developers to provide affordable
housing [as a percentage of all new
developments], then they're just not
going to do it."

For Sloan, the most pressing housing problem in her ward is the fact that a lack of affordable housing is creating real problems for some of society's most vulnerable members.

transitional housing," she said.
"There's a great need arising from women's shelters—women who are leaving abusive relationships and need housing for the period from when they leave the shelter. We also need housing for seniors who may still own their own homes but are looking for affordable housing for the next stage of their lives."

Kennedy believes that subsidies would help alleviate the problem of rising housing costs, and argues that city agencies which work to alleviate severe housing problems—such as the Bissell Centre and the Mustard Seed—should be brought together.

"If it was under one umbrella, it'd be easier to access. That's a solution that can help tomorrow."

Leibovici points to her role as cochair of the city's Affordable Housing Initiative, which has provided 2 500 units of affordable housing over the past five years and which she says is a model for addressing the ongoing housing crunch.

-BRYAN BIRTLES / bryan@vusweekly.com

WARD 2

contenders for city council in Ward 2 agree on. The boom is definitely causing housing and infrastructure problems that council needs to address. Older neighbourhoods in the ward are crumbling. Transportation is a huge issue, and the LRT absolutely has to go north to NAIT as a next step. Regional planning and

22 AND SOLUTION OF THE PROPERTY AND SOLUTION

cooperation is a priority.

With two incumbent councillors and so many points of agreement, the main question before voters seems to be whether it is experience or a fresh perspective that will best serve the ward for the coming term.

Kerry Hutton, a bingo industry worker taking his second shot in Ward 2, gave out a long, gravely and vaguely disconcerting laugh when asked about what he's hearing most on the doorstep.

"Change," he said, laughing heartily again before adding, "And keep the taxes down."

While Hutton may not have all the answers, he certainly knows what he doesn't like, criticizing councillors for everything from voting themselves a pay raise to not having a plan in place for dealing with the boom to costly dithering on spending decisions.

Dave Loken, who came third in the ward in 2004, agrees that the ward is ready for change, and said that voters are telling him the same thing. He believes the ward has been ignored on everything from road and sidewalk repair to LRT expansion.

"Ron Hayter's been here for 30 years, and to be perfectly honest with you, I would have expected more," he said, bluntly. "Things aren't happening

in the ward, we're not getting things that other parts of the city are getting, and people are talking change."

AS YOU MIGHT EXPECT from the longest serving councillor in Edmonton's history, Ron Hayter doesn't agree that longevity is a disadvantage.

"Experience is still a major, major asset," Hayter contended, and he's adamant that his experience, both on council and as a member of the now-defunct metropolitan regional planning commission, will be indispensable as the city continues negotiations on a regional growth management plan, which he calls "the number one goal we have to achieve as a council."

"So many of these candidates running, you know, they've never even
been to a council meeting," Hayter
lamented. "There are some good people running, but their knowledge of
city business and city policies and so
on is abysmal."

At the other end of the spectrum is shelley Tupper, a federal government employee with an impressive résumé of volunteer involvement who is taking her first shot at public office.

Tupper believes that her rookie campaign is a natural next step for her. "I've been actively involved in my

community, and I found out that I was pretty good at doing the work and getting it done, so it's time to step it up and get it done," she explained.

She cites as priorities the infrastructure problems in the ward's older neighbourhoods, building stronger communities through beautification measures and greater cooperation between regional municipalities.

Alberta student Jabin Caouette is the youngest candidate in Ward 2, and that, he said, is one of the reasons voters should look to him. "Obviously my age shows that I have energy and a fresher viewpoint because I'm of a totally different generation than most of the sitting councillors."

Running for the second time, Caouette believes that some of the ideas
he's proposing, including rezoning for
greater density downtown and around
LRT stations, a shuttle between the
municipal and international airports
and a focus on the need for infrastructure work on the Yellowhead to
give the ward "its fair share of the pie"
are examples of the kind of ideas
lacking on city council.

INCUMBENT KIM KRUSHELL says her first three years on council has convinced her that experience is a real asset.

"I think that you do want a mix of experience and new ideas," she said, pointing out that while she has just completed her first term, she understands city hall from her decade of front line work as an executive assistant to a former councillor.

She's also learned that issues that aren't necessarily "sexy for the general public" are just as critical as breadand-butter issues.

One of her priorities is fostering better collaboration between the transportation and planning departments to ensure integrated transportation planning that encourages things like higher density and taller buildings along major public transit corridors.

Krushell says that she isn't hearing the same desire for change as some of her opponents. "What I'm not getting at the door is that there's a sense that there's an overall big hatred of city council out there."

-SCOTT HARRIS / scott@vueweekly.com

WARD 3

Tith only one incumbent in the running following the retirement of two-term councillor Janice Melnychuk, Ward 3 is one of three wards with an open seat

Vue took a look at a few of the favourites amongst the seven challengers in the northeast ward.

on the political scene, having served as a Liberal MLA in the city from 1997 to 2001 and as a Ward 3 city councillor for the past two terms, is expected to be safely returned for a third coun-

cil term.

Gibbons could not be reached personally for comment, but his campaign website indicates that sensible growth in the ward, including new communities that "provide a wide range of housing options and prices" as well as infill housing in older neighbourhoods is a priority.

In addition, he highlights quality-oflife issues including expanded health care facilities and recreation facilities in the ward

Gibbons's last plank is fiscal responsibility, and he promises to keep property tax increases to a "minimum" and to lobby the province to fully pay for services under provincial jurisdiction.

WHAT I BELIEVE city council needs is a commitment to serve the public," said businessman Tony Caterina, running in the ward for the second time after placing a distant third in 2004, and one of the favourites to replace Melnychuk.

Over the past few weeks, Caterina said, people have told him they are concerned about the issue of councillor's wages. "We've seen the pay raises they've given themselves, and that doesn't sit well."

He also noted that Ward 3 is taking on more than its fair share of responsibility for housing, and said that he would like to see the responsibility shared more evenly in the city.

Caterina has also talked about the need for a greater focus in the budget on the basics of running the city, saying, "We need taxes to go to core city programs."

Caterina believes the city needs more focus on policing in the community. Calling graffiti "theft of equity in the value of our homes and neighbourhoods," he is calling for the introduction of a graffiti bylaw.

THERE SHOULD BE no looting of the public purse," said Harvey Voogd, who is widely expected to challenge Caterina for the open seat in the ward, on the thorny issue of council pay increases. "Council raises should be the same as any income raise."

Voogd, the former coordinator of the advocacy group Friends of Medicare, also brings civic experience to his bid from his years as executive assistant to popular retiring councillor Michael Phair.

Voogd stated that one of his priorities is ensuring that "the northeast receives its fair share" of infrastructure projects in the city, but indicates on his campaign website that growth must be handled in a communitydriven manner that enhances the quality of life in the ward.

On transportation, Voogd believes that roadway expansion and maintenance is not the only way to deal with increased congestion, saying on his website that "better public transit, cycling and walkways must also be a priority."

Not surprisingly for the former head of the Edmonton Housing Trust Fund, Voogd also points to addressing the issue of affordable housing as a priority issue for the upcoming term. He indicates that the solutions must involve "other orders of government, housing organizations and the private sector."

Despite his reputation as the leftof-centre candidate in the Ward 3 mix, Voogd also said that he believes taxes should only increase in proportion to the cost of living. "I advocate for no property tax increases above inflation increases. So if inflation increases 4.5 per cent, I would be advocate for an increase appropriate to that."

Chris Martin, a production assistant at CBC with deep roots in the local arts community, would like to maintain growth in the city and the ward in order to keep quality of life from suffering.

"We need to deal with affordable housing and getting a handle on crime levels," said Martin.

He would also like to see a level of public transit more appropriate to the city's size. "The City of Edmonton is getting too big to have a public transit system that doesn't work effectively. [Improved transit] would benefit the city as a whole, from school kids to the elderly."

-CHRIS SALTEL / saltel@vueweekly.com

WARD 4

eparting long-time councillor Michael Phair's decision to leave politics after 15 years leaves a big hole in Ward 4, and there are 15 people who want to fill it on election day.

A geographically small but diverse amalgam, Ward 4 includes the downtown core, upscale neighborhoods to the west like Glenora as well as the struggling inner city-Central McDougall and McCauley. Jump the river and Ward 4 takes in the University of Alberta, the Whyte Avenue strip and Strathcona, plus the relative suburbia of Bonnie Doon, Ritchie and Hazeldean.

Retail business owners, young immigrant families, loft-owning lawyers, engineering students and prostitutes all come together under Ward 4's untidy umbrella.

Debbie Yeung, one of four top contenders for the ward's two seats, summed it up when she said, "You can't possibly be all things to all people. I don't think any candidate can appeal to everyone."

HOW TO CHOOSE, THEN? Through a series of phone calls and emails, we asked Ward 4 candidates to tell us what set them apart and how they could appeal to you, the young, progressive readers of Vue. We heard back from most of them and for those who didn't respond, we've cobbled together what we could.

Incumbent Jane Batty was the yin to Michael Phair's yang. A management consultant, business woman and director on several city boards including the Downtown Business Association, Batty has been a savvy councillor for two terms.

"I'm a proven voice and I bring to council that ability and history of the past six years," she says. "I have quite a business background that a number of candidates don't have," adding she's good at getting value for taxpayers' dollars. She fought to extend the LRT and, having served on the University of Alberta Senate, says she understands the plight of students.

Debbie Yeung is also good at num-

ber crunching. A chartered accountant and mother of two, Yeung has degrees in commerce and business administration from the University of Alberta. She's worked for industry and government and has twice run for councillor, in 2001 and 2004. She is concerned about developers procuring high density rezoning in mature neighborhoods but wants to increase affordable housing in the city.

Lewis Cardinal, a Ward 4 favourite, says his social justice agenda sets him apart. A National Aboriginal Achievement Award winner who counts painter Norval Morriseau and John Lennon among his heroes, Cardinal has experience dealing with issues like homelessness and alienation. "I've worked in this community and in non-profit organizations and made it work. I understand the issues and I have the skills and front-line experi-

He says council needs a forum so that the voices of disparate communities, including young people, disabled people and multi-cultural groups, can be heard.

Ben Henderson, theatre artistic director, mediator, community activist and husband of Liberal MLA Laurie Blakeman, has been touted as another strong contender. Like Yeung, he has run for council before.

Henderson has for years engaged in grassroots change through community leagues and municipal committees and takes a holistic approach to council. "For me, it's about building a city that people want to live in for a long time," he says. "We have a chance right now to build that city."

THERE ARE A NUMBER of other notable candidates in this multifarious con-

You want someone you can relate to? Brent Thompson is 27 and trying to survive amid the rising cost of living. "I know what it's like to be a starving student," he says. "I can identify with the average Vue reader because I am a Vue reader." He works for an office supplies company, plays hockey, writes/draws comics and lives with his girlfriend, their cat and chinchilla.

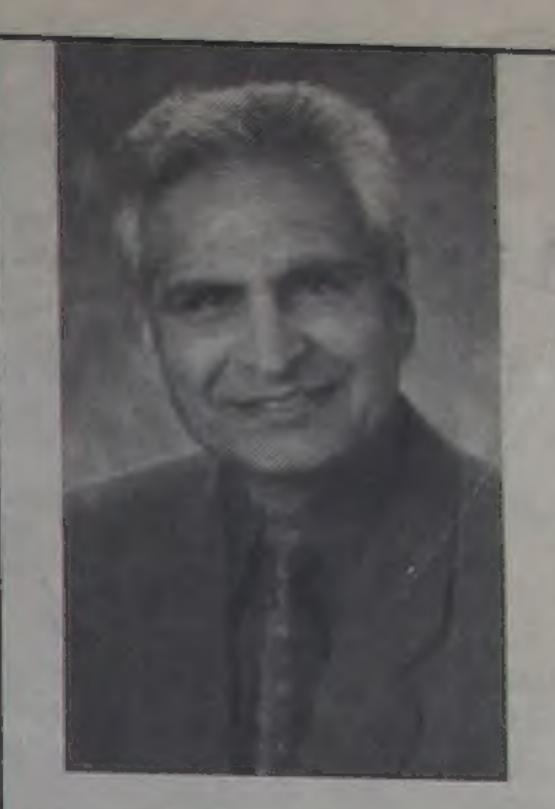
Hana Razga, 60, who ran in 1997 for the provincial NDP, says affordable housing is a priority. She also wants to ban city use of pesticides, expand the recycling and reuse programs and implement an ethical, local and fairtrade buying plan for the city. Oh, and she listens to CJSR.

Sheila McKay was a city councillor from 1989 to 1995 and, in a Sep candidates' forum, told the audience it was "my idea" to bring light-rail transit to the city three decades ago.

A 34-year-old business manager and theatre buff, Brian Wissink says what sets him apart is that he is a "regular Edmontonian." He understands the problems young people face regarding costly rents and education and the lack of affordable housing, an issue which has bubbled to the top of the priority pile for Ward 4.

Thomas Roberts is so passionate about the city, only Rome and Naples, he says, "come close to the quality of Edmonton." He has worked and vol-

CONTINUES ON PAGE 10



Dr. Raj Pannu Tribute Gala

Join us in honouring an outstanding leader — a proud Albertan and Canadian — on his retirement from the Alberta legislature.

Friday, October 26, 2007

Meridian Banquet & Conference Centre

4820 - 76 Avenue, Edinonton

For tickets call: (780) 474-2415 Tickets must be purchased in advance.

FARNMORE ABOUT HOW TO LEARN MORE.

OPEN HOUSE OCTOBER 12 AND 13, 9AM TO 4PM

Come to NAIT's Open House to see first-hand the learning environment that gives our graduates the edge.

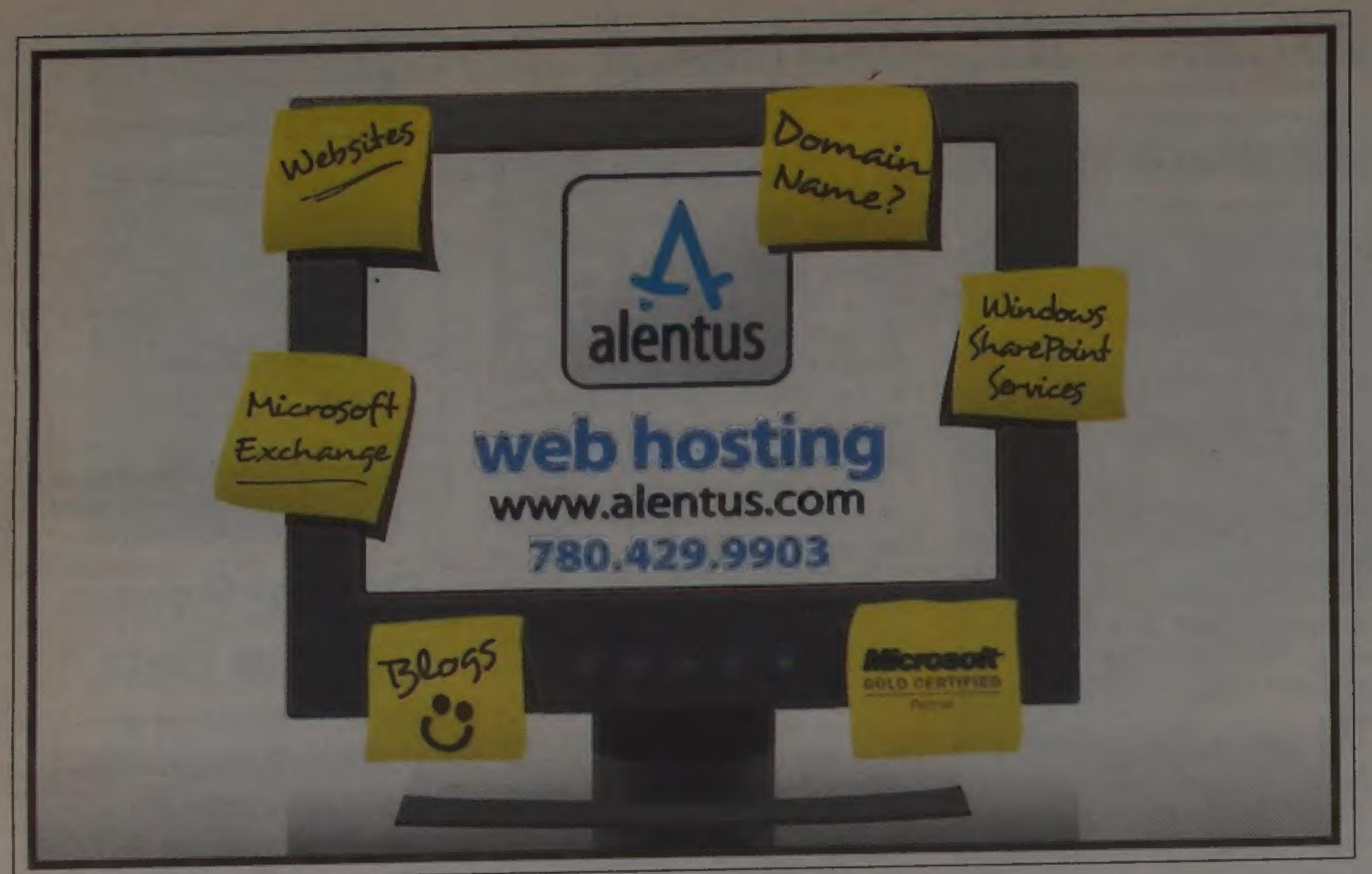
Explore more than 100 displays and interactive exhibits showcasing NAIT's wide range of career-related programs. Talk to students and faculty for a personal perspective, and see the equipment, technology and learning approach that make our graduates confident, prepared, and in demand.

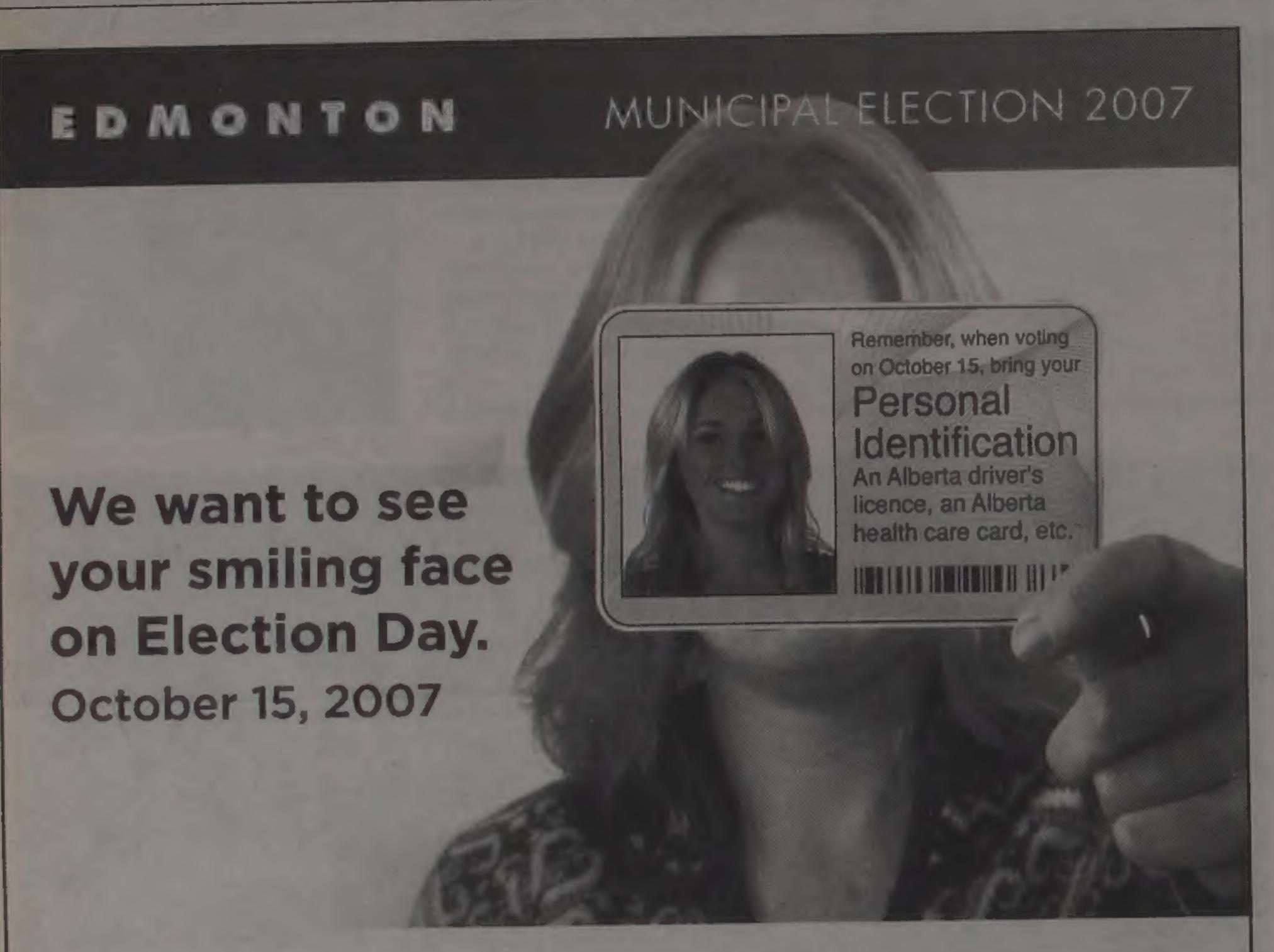
Plus, enter for a chance to win great prizes, including a laptop computer, or one of many iPod Classics or Shuffles.

VISIT NAIT.CA/OPENHOUSE FOR MORE DETAILS OR CALL (780) 471-8874. EDUCATION FOR THE REAL WORLD.





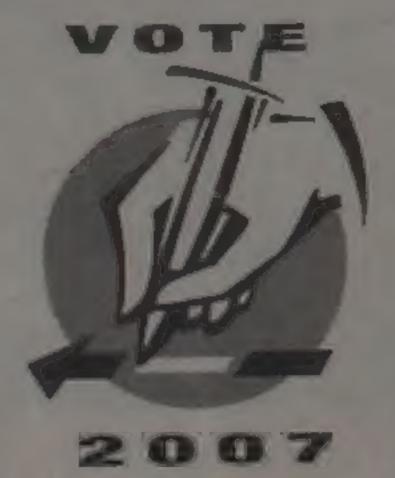




The Edmonton Municipal Election is fast approaching and we want to see your smiling face at the polls. Literally. Because this year, all voters are required to show identification such as a driver's licence before they vote. This will help ensure a fair and accurate result for our city. Your driver's licence, Alberta Health care card or passport is ideal, but there are other choices.

Call 496-8008. Or visit www.edmonton.ca/election

Remember, we want to see you on election day, so don't forget your ID on October 15.



Edmonton

Non-violent protest takes love over gold



DYER STRAIGHT

GWYNNE DYER gwynne@vueweekly.com

Empty monasteries, severed telecommunications and a sullen, beaten silence that seems to envelop the whole country. It doesn't just feel like a defeat for the Burmese people; it feels like the end of an era. It was an era that began at the other end of Southeast Asia two decades ago, with the non-violent overthrow of the Marcos regime in the Philippines by "people power" in 1986.

For a while, non-violent revolutions seemed almost unstoppable: Bangladesh, South Korea, Thailand and Indonesia all followed the Filipino example, overthrowing military rule and moving to open democratic systems after decades of oppression. China itself almost managed to follow their example in the Tienanmen episode of 1989, and then the contagion spread to Europe.

The Berlin Wall came down in late 1989, the Communist regimes of Eastern Europe melted away with scarcely a shot fired, and by 1991 the Soviet Union itself had gone into liquidation. It was the threat of similar non-violent action that finally brought the apartheid regime in South Africa to the negotiating table in the early 1990s. Right into the 21st century the trend continued, with undemocratic regimes being forced to yield power by unarmed protestors from Serbia to Georgia to Nepal. But there were always the exceptions, and exceptions are always instructive.

The greatest exception, in the early days, was Burma itself. Entranced by the seeming ease with which their Southeast Asian neighbours were dumping their dictators and emboldened by the transfer of power from General Ne Win (who had been in power for a quarter-century) to a junta of lesser generals, Burmese civilians ventured out on the streets to demand democracy. The army slaughtered 3 000 of them in the streets of Rangoon, whisking the bodies away to be burned, and the protestors went very quiet.

It was this success for repression in Burma that gave the Chinese Communist regime the confidence to do the same thing on Tienanmen Square the following year, and it worked there too. People went very quiet after the massacre on the Square, and the regime is still firmly in power 18 years later. Non-violent protest is a powerful tactic, but no tactic works in every contingency. To be specific, non-violent protest does not work against a regime that is willing to commit a massacre and can persuade its troops to carry out its orders.

The emotion that non-violence works on is shame. Most people feel that murdering large numbers of their fellow citizens on

the streets in broad daylight is a shameful action, and even if the privileged people at the top of a regime can smother that emotion, their soldiers, who have to do the actual killing, may not be able to.

IF YOU CANNOT be sure your soldiers will obey that order, then it is wise not to give it, since you present them with a dilemma that can only be resolved by turning their weapons against the regime. Better to negotiate a peaceful withdrawal from power. So non-violent revolution often succeeds—but not if the army is sufficiently isolated from the public.

The isolation can be achieved by indoctrination, but physical separation helps, too. Before the Chinese regime ordered the attack on Tienanmen Square, it withdrew the entire Beijing garrison (which it believed to be contaminated by close contact with the public), and replaced it with divisions brought in from the deep interior of the country. The killing was carried out by country boys to whom the sophisticated residents of Beijing looked like alien beings, people about whom almost any lie seemed credible.

The Burmese army is profoundly isolated from the civilian public. Its officers, over the decades of military rule, have become a separate, self-recruiting caste that enjoys great privileges, and its soldiers are country boys—not one in a hundred is from Rangoon or Mandalay. The regime has even moved the capital from Rangoon to the preposterous jungle "city" of Naypyidaw, a newly built place whose only business is government, in order to increase the social isolation of its soldiers and servants.

So when the protestors came out on the streets again in the bigger Burmese cities after 19 years, led this time by monks whose prestige made many believe the army would not dare touch them, the regime simply started killing again. The death toll this time is probably no more than a 10th of that in 1988, for people got the message very quickly: nobody who defies the regime is safe. Not even monks.

The Burmese are now pinning their hopes on foreign intervention, but that was never going to happen. It never played a decisive role in the non-violent revolutions that succeeded, either. Sooner or later the extreme corruption of the army's senior officers will destroy its discipline, but meanwhile it is probably more years of tyranny for Burma, with only Aung San Suu Kyi, the heroic symbol of Burmese democracy who lives under semi-permanent house arrest, to bear witness against it.

It is not the end of an era, however. In other places, against other repressive regimes, non-violence still has a reasonable chance of succeeding. It never did work in Burma.

Perceptions of mental illness are insane in the membrane

WELL, WELL, WELL CONNIE HOWARD health@vueweekly.com

October 10 was World Mental Health Day, and though we desperately need awareness on the topic of mental health, I think it might be time for new language. The words mental health, mental illness, mental anything still (amazingly) have the power to conjure up negative connotations of weak, or psychologically handicapped or something in some way lacking dignity—all of which is completely unfair to those who suffer, and to those who love those who suffer.

The functioning of our brains, though sometimes less well understood than the functioning of say, our hearts or our lungs, is still just the functioning of a part of our bodies. It's about physiology and neurobiology and brain chemistry—the functioning of our brains as affected by biology and chemistry. And while disorders of this kind can accurately be described as illness, the term "mental illness" is too often still tied to

ancient attitudes that aren't productive.

If we weren't so infinitely slow to change our thinking, the term would work, I suppose, as it's technically correct. But we can't seem to shed the stigma attached to it. Announcing a child's cancer tends to generate support and compassion; announcing a child's mental illness tends to generate pity, whispers, fear or silence. Maybe if we lose the term we'll begin lose old understandings and be more able to speak in helpful ways about problems like obsessive compulsive disorder, anxiety, bi-polar, oppositional defiance disorder or schizophrenia.

WHEN THE FUNCTIONING of any other organ or system falters, we say we're not well, and it's well understood that these states sometimes just happen, and that their causes lie in biological, chemical, genetic and environmental factors. In the case of mental functioning, it just happens to be a part of our nervous system affected by these factors, a part that can affect our behaviour, which we like to believe we can always choose.

Our struggle to understand many kinds of illnesses, label them appropriately, and approach them without preconceived notions has always been an exhausting one, and though we have made progress, it's time to re-evaluate that progress, and what's impeding it.

Schizophrenia, once thought to be demon possession, now understood to be impaired perception of reality, is still misunderstood, feared and not readily spoken about. The same is true of almost all illnesses affecting our behaviour. Disorders manifesting in behaviour we're uncomfortable with, or that inconveniences us or that causes pain are still often thought to be rooted in flaws of character or parenting, despite what neuroscience is telling us.

But the brain, although still mysterious in some ways, is an organ like all others and can malfunction. Kids displaying higher-than-normal aggressive or oppositional or hyperactive behaviours likely need toxicity testing and nutritional supplementation or medication a whole lot more than they do either parental or self-

discipline. We resist this thought because then we need to accept our limitations in managing these kinds of illness, need to accept that we understand them poorly at best, and have only the roughest tools with which to help.

So we don't talk about them, and the result is that an already monolithic tragedy

is magnified further by the silence surrounding it, a silence echoing with whispers of shame or lost dignity, as though
these kinds of illnesses involve acts of
volition or selfishness or weakness, when
in fact none of that is any more true than
the archaic attribution of demon possession to epilepsy was true.

Ben Henderson

For a livable Edmonton

BEN IS COMMITTED TO:

- · Balanced, sustainable growth
- · Community involvement in planning
- The arts, parks and a vibrant quality of life
- Protection of our environment
- Affordable housing
- Public transportation

Ward 4

Ben has lived in Ward 4 for 26 years. He currently lives in the community of Rossdale, along with his wife Laurie Blakeman, who is provincial MLA for the constituency of Edmonton Centre.

To learn more, please visit www.benhenderson.net, call 428-1913 or email Ben at electben@benhenderson.net.

Edmonton Municipal Election - October 15, 2007

Issues is a forum for individuals and organizations to comment on current events and broader issues of importance to the community. Their commentary is not necessarily the opinion of the organizations they represent or of Vue Weetly

All Royalties All the Time Creates some Problems

RICARDO ACUÑA / ualberta.ca/parkland

In the weeks following the release of the final report and recommendations of the Alberta Royalty Review Panel, the public discourse in this province can perhaps best be described as all royalties all the time.

It is rare to see Albertans engaged at this level on an issue, and it is encouraging. From office water coolers, to coffee shops, to shop floors, it is difficult these days to engage in a conversation that does not eventually come around to the question of royalty rates.

Perhaps the most encouraging part of this dynamic has been that public opinion and resolve on the subject have not wavered. Despite the carefully orchestrated shock and awe media and web campaign by the Canadian Association of Petroleum Producers and its member companies, public opinion is still firmly entrenched on the side of raising royalty rates.

In fact, it seems that every time a different rich guy in a suit from a multinational oil company stands up to tell Albertans that their company is currently struggling to make ends meet, and threatens to leave if the government does not comply, there is a surge in support for raising the rates. Apparently, Albertans don't like being threatened by rich guys in suits, be they from Ottawa, Calgary or Houston.

As positive as this increased interest and involvement by Albertans has been, however, there is a danger here. The single-minded focus by the media, government and the public on the question of royalties is threatening to completely prevent a constructive public discussion of virtually any other aspect of the economy and energy industry in Alberta.

FOR EXAMPLE, what has happened to the government's deliberation on the report and recommendations of the Multi Stakeholder Committee on Alberta's Oil Sands? That report was delivered in the summer after a full year of consultations around subjects like an appropriate pace of development, environmental impacts, water quality, infrastructure and long-term savings of energy revenues.

Likewise, the government has supposedly spent the last six months looking at the questions of climate change policy and a policy for maximizing value-added processing of natural resources in Alberta.

These are all questions that are critical to Alberta's long term future, and they are issues that deserve as much public debate and discussion as the issue of royalties is currently receiving. In fact, in an ideal world, the policies on these many subjects would already be in place when the royalty regime gets overhauled.

We are on the verge of significantly increasing the amount of revenue we receive from our natural resources, but the government still has no plan for dealing with that revenue. To date, the government has been spending the money as quickly as it comes in with only lip service paid to the idea of saving and investing for Alberta's future.

Likewise, if a new royalty structure is not accompanied by a concrete set of regulations for controlling the pace of development and economic growth, it will be impossible for the government to plan its budgeting with any certainty from year to year.

Perhaps the most pressing issue to be dealt with in Alberta is that of a coherent

Regardless of what happens with royalties, our province will continue to prosper financially from something that is wreaking havoc on the climate and the environment of Canada and the rest of the world.

Connected to that is the question of adding value to our resources. We need to identify a way to maximize the amount of processing we are doing in-province, while at the same time finding ways to do that processing without destroying our waterways and increasing our carbon footprint even further.

The danger that exists today is that Premier Stelmach will deal somehow with the question of royalties and assume the job is done. If he chooses to ride the royalty issue into an election, any progress that has been, or could be, made on the myriad other important issues will be lost, and with it, any hope Albertans may have had for a comprehensive long-term vision and plan for Alberta's energy, environment and economy.

If we are going to win the day on royalties, it is important that Albertans continue to focus on the issue and pressure government to do what is right. But it is more important, for the sake of a prosperous and sustainable future for Alberta, that Albertans speak just as loudly and forcefully on all of these other issues. Otherwise, you can rest assured, we will wind up with higher royalties and nothing else.

Ricardo Acuña is Executive Director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.



JOIN OUR TEAM AT OUR NEW STORE OPENING SOON IN EDMONTON!

DESERRES, THE CREATIVE MARKETPLACE

A leader in arts, crafts and do-it-yourself materials, DeSerres has more than 25 stores across Canada. As we continue to grow, we are recognized for our wide range of unique and colourful products, and our skilled, passionate and engaged team.

We are currently looking to fill several full-time and part-time positions in anticipation of the planned opening of our new store, on October 26, 2007, at West Edmonton Mall.

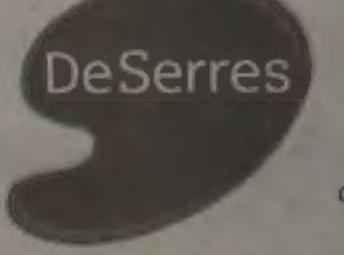
- ASSISTANT MANAGER (FULL-TIME, ONLY)
- SALES CONSULTANTS
- CASHIERS
- · WAREHOUSE CLERKS
- · FRAMING CONSULTANTS
- . VISUAL MERCHANDISERS (FULL-TIME, ONLY)

Hours of work will vary according to the position, and schedules may include days, evenings and weekends. If you are passionate about retail and want to contribute to the success of DeSerres, we should talk. Come and meet us!

Apply in person at the West Edmonton Mali, Phase I next to Sears, from October II until October 23, 2007, from 9 a.m. to 7 p.m.

We took forward to seeing you there. If you cannot apply in person, please send your resume, ASAP, indicating the position of interest, to: David Swinamer, Store Manager, DeSerres. West Edmonton Mall, 8882, 170 Street, Suite 1948, Edmonton, AB T5T 4M2. Phone number: 780-442-2205. E-mail: dswinamer@deserres.ca





Only those selected for an interview will be contacted We are committed to employment equity.

To apply online, please consult the 'Careers' section of our website.

www.deserres.ca

ELECTION

CONTINUED FROM PAGE 7

unteered with society's most vulnerable-the elderly, the addicted and youth. "I am definitely not a 'bean counter' hidden away in an office very day dealing with calculators instead of people, nor a fine arts fan pretending to be an 'every man," he says.

Jodi Flatt says elected councillors often retreat to city hall and rarely interact with the community. She would be a true voice by continuing the dialogue with her constituents. She hopes to engage young people in discussions about housing and transit and would work to make Edmonton a place where young people want to stay.

Nyambura Mia Belcourt, a Kenyanborn stockbroker and cultural organizer who came to Canada in 1980 by way of New York City, Ottawa and Toronto, speaks to the diversity of Ward 4. She says she would like to open up unused city buildings for community use or for temporary homeless shelters.

A property manager with experience in communications and public service, Deborah Peaker says "safety, labour and housing," are "just three of the many issues challenging us for critical and long-term solutions.

Transportation and infrastructure are Adil Pirbhai's main priorities. Like Yeung, Pirbhai is an accountant and has spent much time volunteering for charities. He says the mayor and councillors should be ashamed for giving themselves raises while concurrently raising taxes.

Billing herself as "your environmental councillor," Margaret Saunter has set a 25 per cent green energy target for the city of Edmonton. She wants to further extend the LRT, address seniors issues like affordable housing, and implement tax accountability.

Brian Patterson did not reply to email inquiries from Vue.

-LISA GREGOIRE / lisa@vueweekly.com

WARD 5

outhwest Ward 5 is mottled mostly with red and yellow trees and orange construction barriers this Oct, the slow havoc of construction of the south LRT extension makes it hard to miss one key issue on Edmontonians' minds this election: growth.

First-time candidate Brent Michalyk is fighting to take a seat away from one of the two incumbents in Ward 5, and thinks development in our rapidly growing city isn't involving all the right actors.

Current president of the Blackmud Creek Community League and a board member on the Edmonton Federation of Community Leagues, he sees community leagues as one of the most effective voices for citizens in local planning, and thinks they should be given more say in decision-making around the city.

He sees a greater role for young people in government, through things like developing some political chops at the community league level and starting a new youth environmental association.

"We've got to get more people involved, and to feel like they have ownership," he said.

"What community leagues do is provide programs for families. They're the main contact with the community and what's happening in the neighbourhood."

Though he won his own presidency by acclimation, Michalyk believes improving membership in community leagues-to as high as 70 per cent of citizens—will make them accountable enough to credibly represent their neighbourhoods.

THERE'S A TIMBRE to the talk of thirdtime incumbent Bryan Anderson, a tone that is cautious, practical, and realistic about the amount of time it takes to get business done at city hall.

He is adamant that council has handled the costly 23rd Avenue interchange, which he voted for, as well they could, saying, "Let me be very clear that council did not drag its feet, [we] moved that forward at every conceivable point along its development."

On Anderson's platform this time are promises to finally push the LRT out on north and west lines, as well as an annual review of the city's planning models. "We've received 20 years' growth in five years and, you know, last year's priorities may not be at the top of the list this year."

He'd also like to see a push to extend the \$2 billion in funding over 10 years the province awarded the city this year, "to see that that funding source stays there after the 10-year period."

Though he's served as a councillor in Ward 5 since 1998, he's not complacent. "As a long-time basketball coach, I've lost games on 85 foot hook shots with one second left," he said. "So you gotta play the game to the end."

HOPING TO SINK just such a shot in the ward is former University of Alberta Students' Union advocacy director Don Iveson.

He's hoping to cash in some electoral capital from his work in helping negotiate the U-Pass agreement that this year began offering universal public transit access in the Edmonton region for post-secondary students at MacEwan and the University of Alberta.

"I think one of the things that tipped the balance and got city councils in all three municipalities on board were the environmental benefits, because that was one of the things that made it saleable as an investment to the general populace," Iveson said.

Though vague on steps municipal government could take to encourage it, Iveson was upbeat about the general direction of environmentally sustainable development in Edmonton. "I think that there is room, there's innovation happening ... there are some contractors that are taking it upon themselves to build sustainably, and there's great research happening at the university in the engineering area as to what building sustainably in a northern climate would look like."





He's among a number of candidates city-wide who support a minimum LEED certification—a voluntary, national standard for developing high-performance, sustainable buildings—for all new municipal buildings.

Iveson thinks poverty and drug addiction problems being exacerbated by the boom are amongst the primary reasons for the city's recent rise in crime. Gunning for more money to combat them, he said, "We do a lot on a social work front, and we're horribly overtaxed in that area because we haven't had increases in resources near to match the increases in demand that have accompanied the boom."

The U-Pass collaboration between St Albert, Edmonton and Strathcona County is a model of what Iveson sees as potential for more regional decision-making.

"This is a time with great challenges, particularly on a sustainability front, and on the urban planning front. Simply building an efficient city is going to require the co-operation of all the members of the region, and that doesn't have to erase autonomy on service delivery."

The ward's other incumbent, Mike Nickel, shares with Iveson a history of political involvement at the University of Alberta, having served as Students' Union president in the 1980s.

Nickel, who won a first term on council in 2004 after two failed runs for mayor in 1998 and 2001, did not return requests for an interview, but his campaign website cites transportation as "most important issue

facing Ward 5."

The famously conservative Nickel also calls for greater fiscal responsibility under the pyramid, writing that he will oppose municipal tax increases and focus spending on core services, such as roads, sewers and infrastructure.

More recreational facilities and parks in the ward and increased community policing to combat what he calls "big city crime" round out Nickel's priorities for the upcoming term.

—CHRISTOPHER PHILLIPS / chrisp@vuoweekly.com

WARD 8

ix candidates are vying for the two seats in southeastern Ward 6, which, with the retirement of long-time councillor Terry Cavanagh, is guaranteed to bring at least one new face to city hall.

In addition to incumbent Dave Thiele, who has been a councillor in the ward since 1998, the ward boasts a diverse group of candidates, including three born outside of Canada, and one female candidate

Chinwe Okelu and Amarjeet Sohi—runners-up in the 2004 municipal election, finishing third and fourth respectively—are hoping Cavanagh's retirement will work in their favour. Meanwhile, Chuck McKenna, Tomas Vasquez and Lori Jeffery-Heaney are all running for the first time.

At the Ward 6 all-candidates forum on Oct 2, McKenna focused on the city's finances, saying council needs to be more meticulous about budgeting. He lambasted infrastructure

delays, pointing to the ballooning cost for the controversial 23rd Avenue interchange, which he said should have been prioritized 10 years ago. Council voted to go ahead with the project in Aug, okaying the whopping \$260 million price tag.

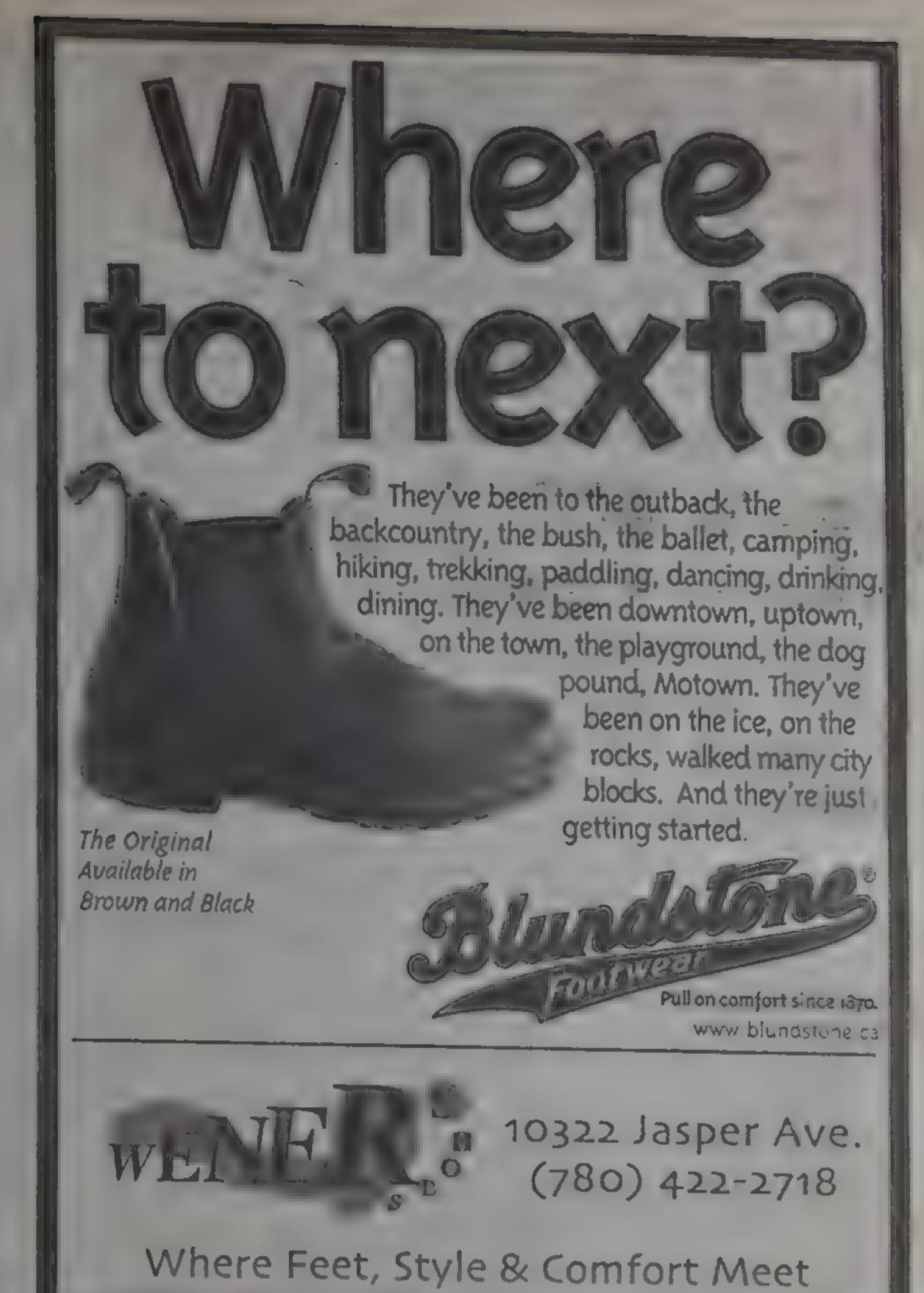
"Those types of payments have got to stop. When we make decisions, let's move forward, because the first cost is always the cheapest," McKenna said. "We need to break down our budget line by line and find the costcutting requirements that are there to save you money."

McKenna's fiscally conservative values come from his experience as a purchasing manager and insurance broker, but the 41 year old is currently working as a city bus driver—a career move he said he made to better understand "how the city works from the inside" in preparation to run for council.

Amarjeet Sohi, also a city bus driver, has lived in Ward 6 since he emigrated from India in 1981, and has recently been on an intensive door-knocking campaign across southeast Edmonton to familiarize himself with the specific issues in each community.

"What is unique about Ward 6 is that it is such a diverse area, and the needs of each of the communities are unique, so pinpointing one priority is not the right thing to do," Sohi said. "We have to look from neighbourhood to neighbourhood so that we can meet the needs of every community, not just of one community."

CONTINUES ON NEXT PAGE





We've got low expectations and no Crocs

IN THE BOX DAVE YOUNG AND TO PLAYER INChebox @ Yueweekly com

The first week of Oiler hockey is over and it doesn't look so stinky, does it? With a shootout win over San Jose to kick things off, a 5-3 win over Philadelphia and a 4-2 loss to Detroit, the season is starting out pretty damed OK. Welcome back, you stupid, distracting, annoying obsession we call Oiler hockey. TB and Dave discuss.

NO EXPECTATIONS = MORE FUN Over the summer, I was looking forward to this year more than most. It's partly because it would be nice to leave the last 20 or 25 games of last season behind and partly because this year's

lineup just looks much more fun to watch. But I think it's mostly because this year is not following a lockout year or trying to follow up on an exhausting Stanley Cup experience. Along with these lower expectations we've got a few skilled rookies and newbies in Sam "Dave's boy" Gagner and Andrew Cogliano and Robert "Kent's boy" Nilsson, an agitating minus machine with a cannon for a shot in Sheldon Souray and another tough captain in Ethan Moreau. The team looks faster; even the "grizzled" veteran" (yeah, veterans are younger than I am now) Geoff Sanderson can still fly. Coach MacT also seems to have lightened up on the team's tight defensive sphincter and is letting the young and skilled players do what got them drafted in the first place—and that's not penalty killing or checking. DY

USELESS INFORMATION DEPT Albert
Dwayne Roloson was born on the same
day (October 12, 1969) that figure skater
Sonja Henie died. Boy TV star Adam Rich
of Eight Is Enough is exactly one year
older than Roli and boy TV star Kirk
Cameron is exactly one year younger.
Take that one to the water cooler. DY

MOVIN' ON UP The Oilers now have two wins after only three games of this new season. Last year, it took the team 20 games to get two wins at the end. Things are already looking up. I love these low expectations. DY

TB'S TAKE The Copper-and-Blue are looking a lot different these days in both personnel and their redesigned jerseys. Big additions are Sheldon Souray, Joni Pitkanen and Dustin Penner. Gone are Ryan

Smyth, Jason Smith, Petr Sykora, Joffrey Lupul, M-A Bergeron and Jussi Markkanen. Kids like Sam Gagner, Robert Nilsson, Andrew Cogliano and Kyle Brodziak get their turn. Anyway: predictions anyone? The Oilers will have a very up-anddown season. The power play will be much improved while the penalty killing suffers. They will blow out the other team a few times, but will take a beating more often. This will be a "passing of the torch" year, and we will begin to see the emergence of new core players. J Smith and R Smyth are gone and younger faces are going to step up to take their spots. I'm not sure that this squad is quite ready for the playoffs this year, but I do think that it's going to be exciting hockey. TB

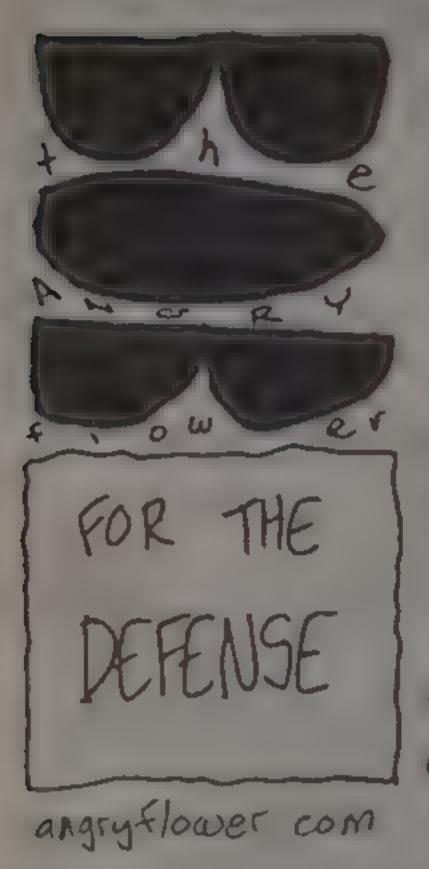
GOOD NEWS/BAD NEWS The bad news.

NHL.com is advertising NHL Crocs for

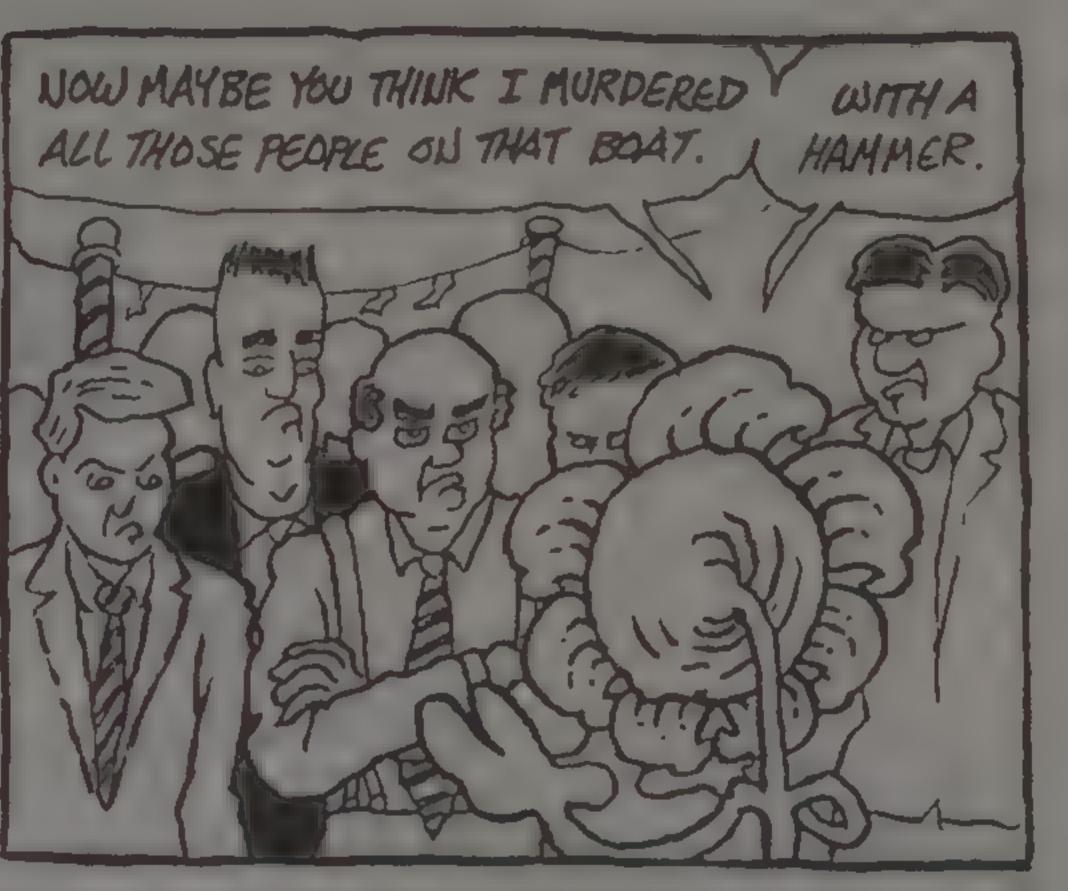
sale. The good news. There are no Oiler Crocs yet, so I don't have any temptation to join the Crocs cultm—yet. DY

WELCOME BACK With Ryan Smyth returning to Edmonton in a dreaded Colorado Avalanche uniform (Oct 23) I'm curious about a few things: 1) Will he be booed right off the bat or later in the game? 2) Will he throw pucks into the crowd after the pre-game warm-ups as he did for most of his Oiler career? 3) Will he be allowed to take a peek at the fancy new \$3 million dressing room? and 4) Will he give 110 per cent? DY

BAD JOKE COMING The New York Islanders signed veteran d-man Bryan Berard on Tuesday in a move to improve team depth. Team depth perception, however ... DY

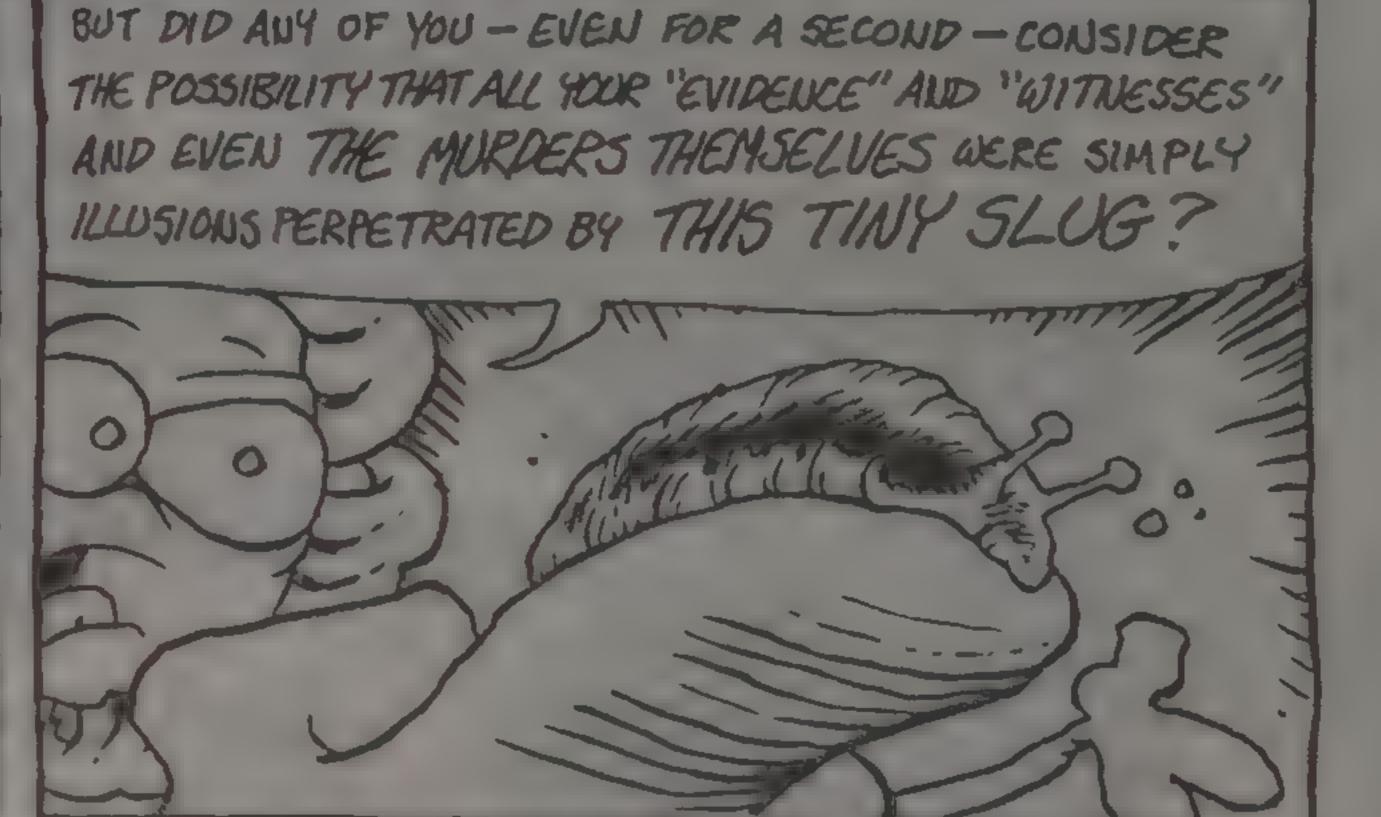


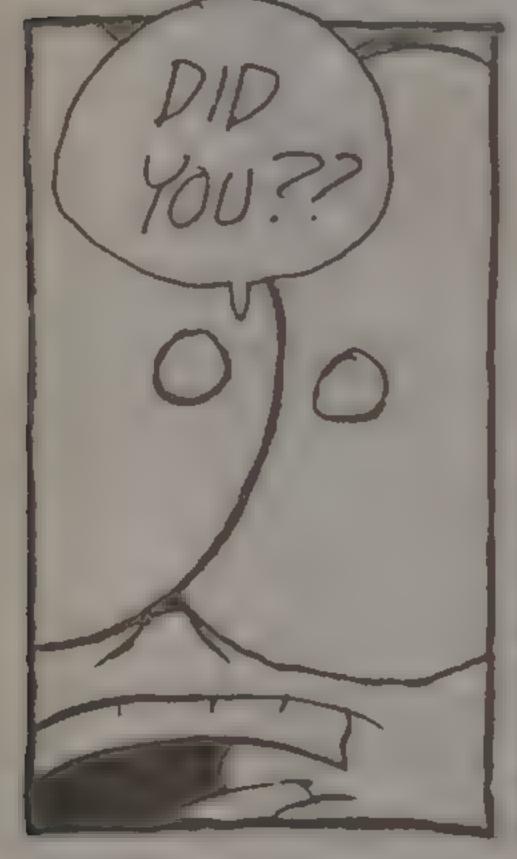


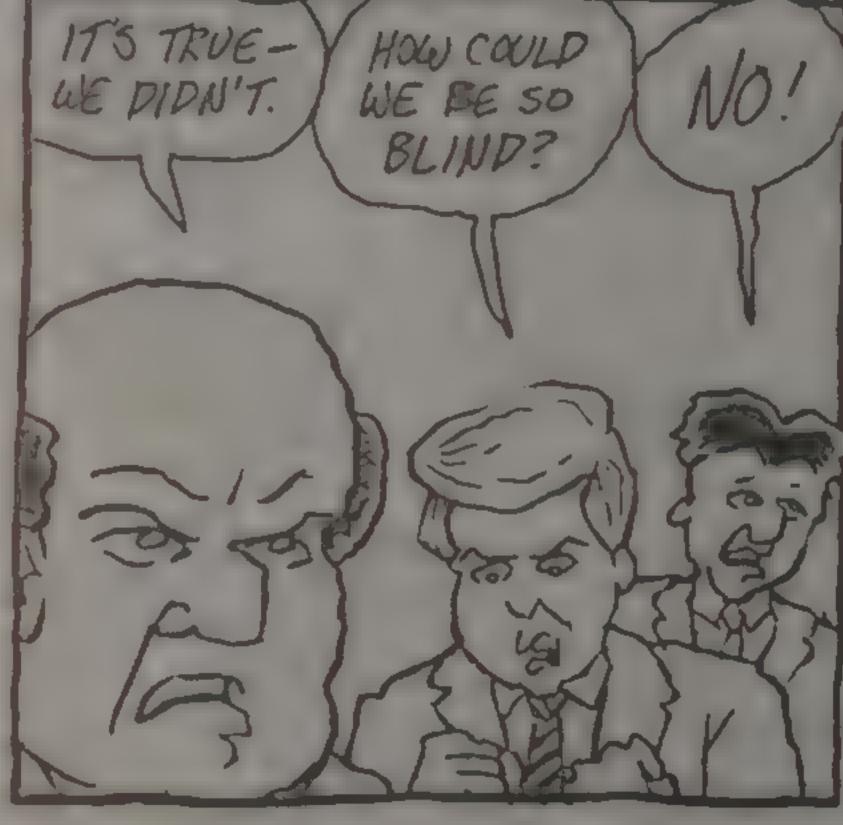


AND MAYBE YOU HAVE LOAD'S OF EVIDENCE CONNECTING ME TO THE CRIME AND DOZENS OF WITNESSES WHO SWEAR THEY SAW THE WHOLE THING.











ELECTION

CONTINUED FROM PREVIOUS PAGE

With 12 years of experience as a councillor then mayor of the Summer Village of Val Quentin, a small urban municipality west of Edmonton, Lori Jeffery-Heaney said she understands urban issues.

"We've had so much growth there's many new neighbourhoods and we need to provide services to those communities; however we have many mature, established neighbourhoods as well, and they need to continue to have a reinvestment," Jeffery-Heaney said. "Managing growth, which includes the inter-municipal relationships and the service delivery, and the addressing of the infrastructure are what I would say are key. Affordable housing-it's all the same, they all fall into it, it's growth management and it covers it all."

Though housing is traditionally a provincial responsibility, Jeffery-Heaney said that municipalities also have a role to play. She suggested community densification, such as changing bylaws to allow secondary suites, but emphasized the need to maintain green spaces.

Sohi agreed, but said that even with these local solutions, the city must do a better job of standing up to the province on housing issues.

"We also need to hold the provincial government responsible," he said.

IN ADDITION TO housing issues, Thiele pointed to some specific problems in the ward—a testament to nearly a decade of experience as a councillor.

"One thing that we have to consider is increasing our capacity to be able to do things ourselves in this city. We've had a few contracts that there's been no bids on," Thiele said. "I think we need to have ourselves an asphalt plant and a cement plant ... so we can go after our mature neighbourhoods."

Tomas Vasquez, born in the Philippines but a long-time Edmontonian, agreed that rapid growth is one of the greatest challenges for Ward 6, but said the issue was coupled with maintaining a police presence.

"Recruiting more officers for the future I think is one of the basics here," Vasquez said.

For his part, McKenna suggested targeting petty crime to work toward an overall safer city. "Where graffiti is crime will follow. We have to start cracking down on the small crimes so we can have an effect on the larger ones," McKenna said. "If we want to have a true safe city, we have to have more police on our streets, patrolling and doing their jobs. We can do that with the existing budget, as long as we're looking at it."

But Okelu, who emigrated from Nigeria in 1972, argued that hiring more police officers is not necessarily the best solution, saying that citizens have a responsibility to look out for each other.

"I don't believe that hiring more police officers each time there is crime is a solution to the problem. I believe that the police should involve the communities—the communities should be the eyes and ears of the police service," Okelu said.

ONE OF THE MOST heated topics at the forum was the recent decision by council to grant itself a 13 per cent pay increase. While Thiele defended the raise, arguing that the decision was based on the recommendation of an independent review panel, and Tomas Vasquez agreed that the increase was "justifiable" based on the amount of hours councillors put into their job, the other candidates were less convinced.

Sohi argued that having an independent panel make recommendations is not enough. "What we need is an independent body—not only to determine what the pay raise is, but also to vote on that."

Step further, promising to put the issue to the public if he gets elected. "I will take a hard stance on this and say my first motion on city council will be to rescind the salary increase and take back the benefits."

—CHLOÉ FEDIO / chloé@vueweekly.com 🗸

LOC-11 4924



EDMON 51-9086

don't get Conse

GET A VIRGIN MOBILE.

STOP PAYING UP TO \$15 A MONTH FOR STUFF LIKE VOICEMAIL AND CALL DISPLAY WHEN YOU COULD BE PAYING NOTHING.

PAY AS LOW AS 36/MIN TO TALK OR 50 TO TEXT ON OUR MONTHLY PLANS.





S 6 CONTRACT

LG 150
Bluetooth®
Colour screen
Speakerphone



SHOOL RACE

Bluetooth*

Digital camera

Mirrored outer

LCD screen

Downloadable
musictones & games



SHIP (G)

MOTORAZR

Silustooth*

Digital camera

Video capture

and playback



Streaming video and audio
MP3 music player
Digital camera



Visit virginmobile.ca or call 1-877-662-2824.

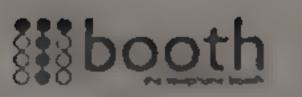


















Taxes extra. Phone availability varies by location. "Virgin Mobile" and the Virgin Mobile logo are trade-marks of Virgin Enterprises Ltd and used under license by Virgin Mobile Canada

Capital cuisine in Ottawa's Byward Market

CHRISTOPHER THRALL / christopher@vueweekly.com

family was at home 3000 km away and I was without responsibility except to attend a conference the next day. No problem.

I've been to Calgary a number of times, but it's just like staying at home. This was my first trip to our nation's capital and I was hungering for something I couldn't find at home. After a day of terrific conversations with head office folk, I hit the nearby Byward Market area of Ottawa for a real taste of the city.

Though they complain about their winters, Ottawans have enjoyed a much warmer summer than our own miserably short span. I passed over the breathtaking Rideau Canal, where two easel-toting painters jostled for the best spot to view the sun setting over the Parliament buildings a few blocks away.

Instead of simply settling for the first venue that caught my eye, I crisscrossed the Market for a while. The street vendors of the perpetual farmers' market that stretched a full city block were packing up, though I could have easily picked up a basket of ripe raspberries or cabbages even so late in the day. The pubs were starting to fill with a rather surprising number of young adults.

I found out that the University of Ottawa was mere minutes away by foot, and was even more impressed with the area. The students were flush with student loan funds and newfound freedom, while the soulbreaking monotony of undergraduate

assignments had yet to begin. The patrons were here to party.

AFTER NOTING A FEW of the more appealing watering holes, I decided on a tiny storefront under an elaborate Central American sun sign for their promise of authentic Latino dishes.

furnished with finer décor than I was used to in similar storefronts of Edmonton. Soothing royal blue, rich burgundy and gold graced the walls and a stone wall stretched the space vertically. Six small tables occupied the ground floor, but the number of patrons passing up the sweeping

BOTTAWA

wooden stairway promised a vaster space upstairs. Seeing that I was alone, the pretty blonde server invited me to sit anywhere. I grabbed a table along one wall and seated myself happily on the leather banquette. Across the narrow restaurant, a very attractive brunette was working on some papers from the open briefcase at her feet, her entrée so far untouched in front of her.

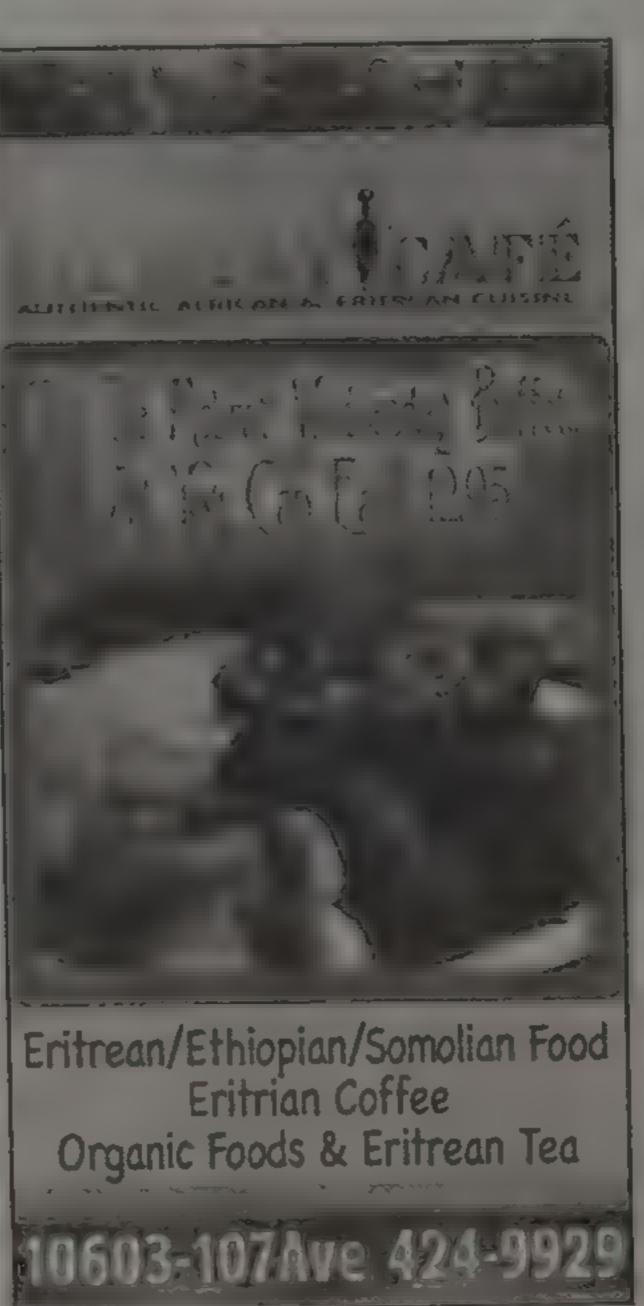
pomegranate margarita (\$8) and skipping Antojitos Mexicanos (appetizers) in favour of the Chef's Dinner Specialities.

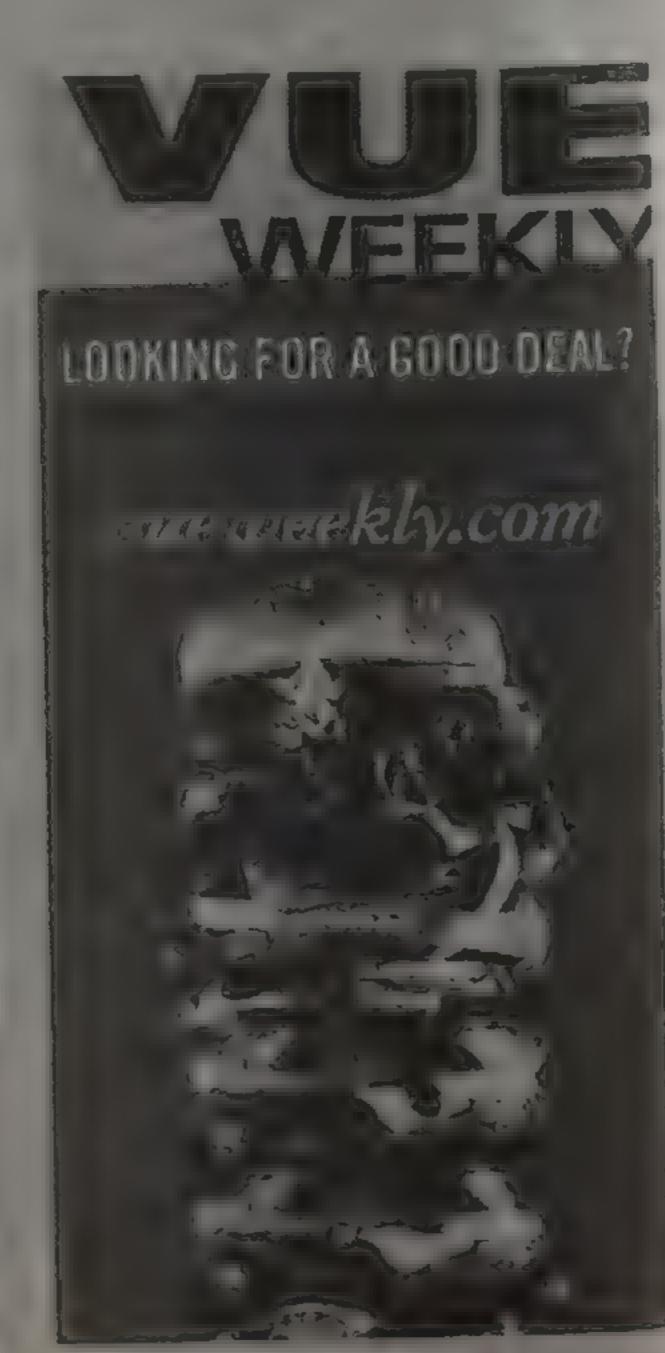
I surveyed the entrees and cast the occasional appraising look at the busy paper shuffler, who had



started on her meal while she kept reading from one sheaf about parkland in Ottawa. She met my gaze a couple of times and her eyes slid away quickly with a little smile. I discussed the menu with my server before settling on the Arrachera (\$17) over the ostrich steak. My server took my order and dashed upstairs







to get my drink. She seemed to be the only one on staff, so I didn't expect rapid service, but she surprised me again and again with her attentiveness. The prices were a little higher than a comparable Edmonton restaurant, but not outrageously so.

To divert me from simply admiring the brunette all evening, I took out a book of my own. The margarita arrived quickly, and I was a little overpowered with its sweetness but quickly let myself enjoy it. There was no crushed ice nonsense, but the salted rim definitely added a contrast to the sweet pomegranate.

I read for a while, then turned to smile at a pair of professionally-dressed women who came to join the solitary figure across from me. The latter quickly put her papers away and ordered another drink. One of them, hugely pregnant, stuck with juice as her curly-haired, bespectacled friend ordered a tequila with a Sleeman's chaser. To my incredible fortune, they were women with whom I had just spent the day at head office. They saw me immediately and waved me over.

With three lovely bilingual ladies, who segued from English to French without pause, depending on the subject of the conversation. My dish turned out to be a strip of flattened, slightly tough barbecued beef under a spicy sauce. A single thin chorizo delivered the most amazing flavour and I was a little resentful when I handed out tastes after praising it so thoroughly. The combination of meats delivered a comfortable warmth to my palate.

The side of rice was a little uninspired, but the guacamole was some
of the best I'd ever tried, cool and
creamy over uber-crisp chips. I finished off my margarita and ordered
a coffee laced with whichever alcohol was most popular in the cuisine's ethnicity along with the
caramel-pecan flan (\$4). The coffee
arrived unfurnished, so I shrugged
and downed the dark brew as a

bracer for the evening. My server didn't charge me for it.

I grudgingly shared out the additional forks that came with my dessert and watched a significant portion disappear. I was left with enough of the succulent, sweet caramel tones interspersed with pieces of pecan to want to order another

Instead, I settled the \$29 pre-tax and tip bill before following the three to the next venue, which was the second-floor Highlander Pub. We shared a pitcher of some local brew and then hit Blue Cactus, where we danced and drank electric blue margaritas. Our final stop of the evening was the Black Thorn, housed in an archaic carriage-maker's shop, where we took a patio table in a tiny courtyard graced by an enormous stone fountain. Over a round of beer, our pregnant friend noticed the address on the building next to us: 22 Sussex Drive

Every (nerdier) schoolchild knows that the Prime Minister's official address is 24 Sussex, so I found myself craning my neck for an appearance of the PM, with or without hordes of security personnel to keep the riffraff away.

And why not? It's my story. Harper jogged by in a navy blue shell suit with a single burly attendant at his shoulder. We hailed him, and he paused in front of the black wrought-iron fence that separated us. We chatted for a minute, carefully avoiding topics like Afghanistan and the upcoming Speech from the Throne. He welcomed my first trip to Ottawa and bought a round for the table before he ran off again.

I returned to the hotel by 1 am and rolled into the next morning's conference right on time before draining their supply of coffee.

Ottawa's a capital city to sample some great cuisine and meet some terrific people, whether you're travelling for business or pleasure. Just make sure to reserve one night for the Byward Market, and leave the kids either in the hotel or at home. •



EAT CHEESECAKE FOR CHARITY

In October, the Cheesecake Cafe will give \$1 from each slice of Cherry Champagne cheesecake sold to the Canadian Breast Cancer Foundation Last year, guests ate 1500 slices of cheesecake and raised \$1500. This year's target is \$1800. Visit 17011 100 Avenue or call 486.0440 for reservations

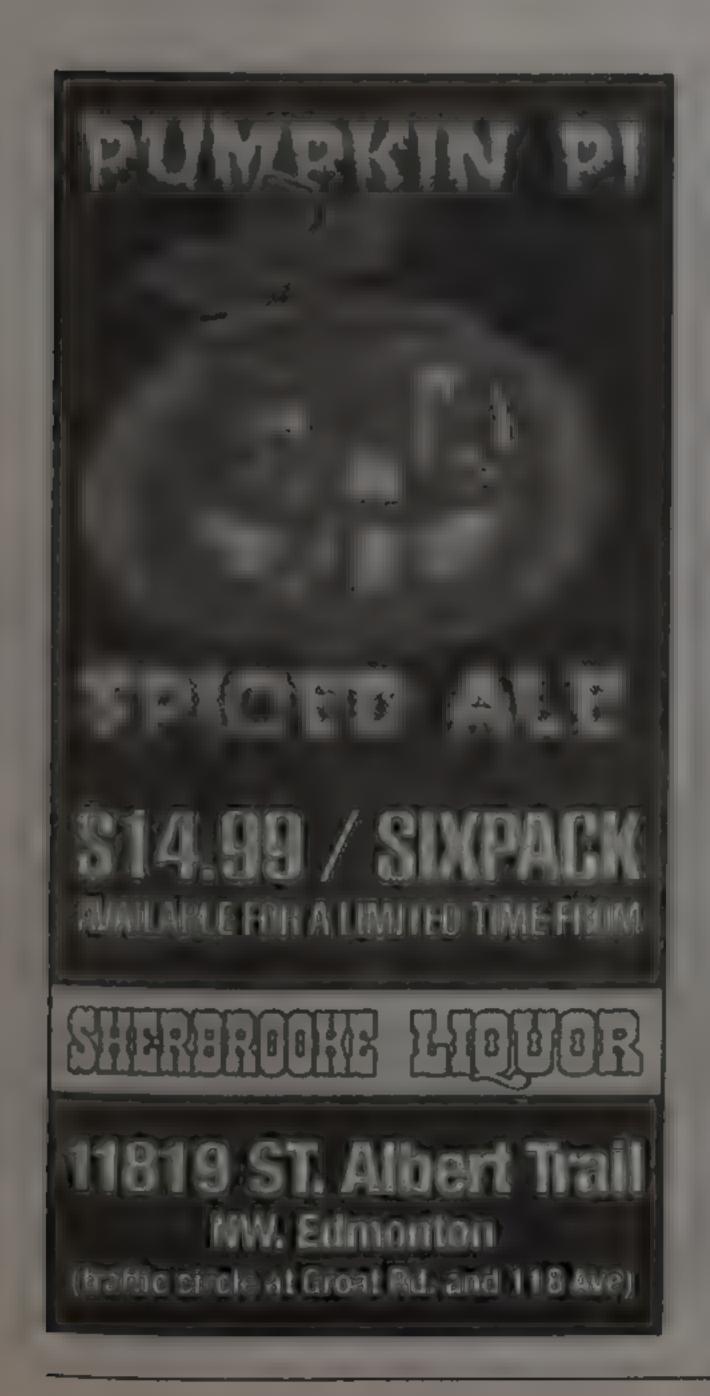
VIVA LA DINNER REVOLUCION

On Oct 21, between 1 and 5 pm, Dinner Revolution celebrates its second anniversary. You're invited for door prizes, food samples, soft drinks for you and cookies for the kids, plus a special on meals in the freezer that you can take home with you. It's only been two short years since they were the first make, take and bake meal solution in Edmonton and one of the first in Canada: join them at 1927 - 105 Street or online at dinnerrevolution.com.

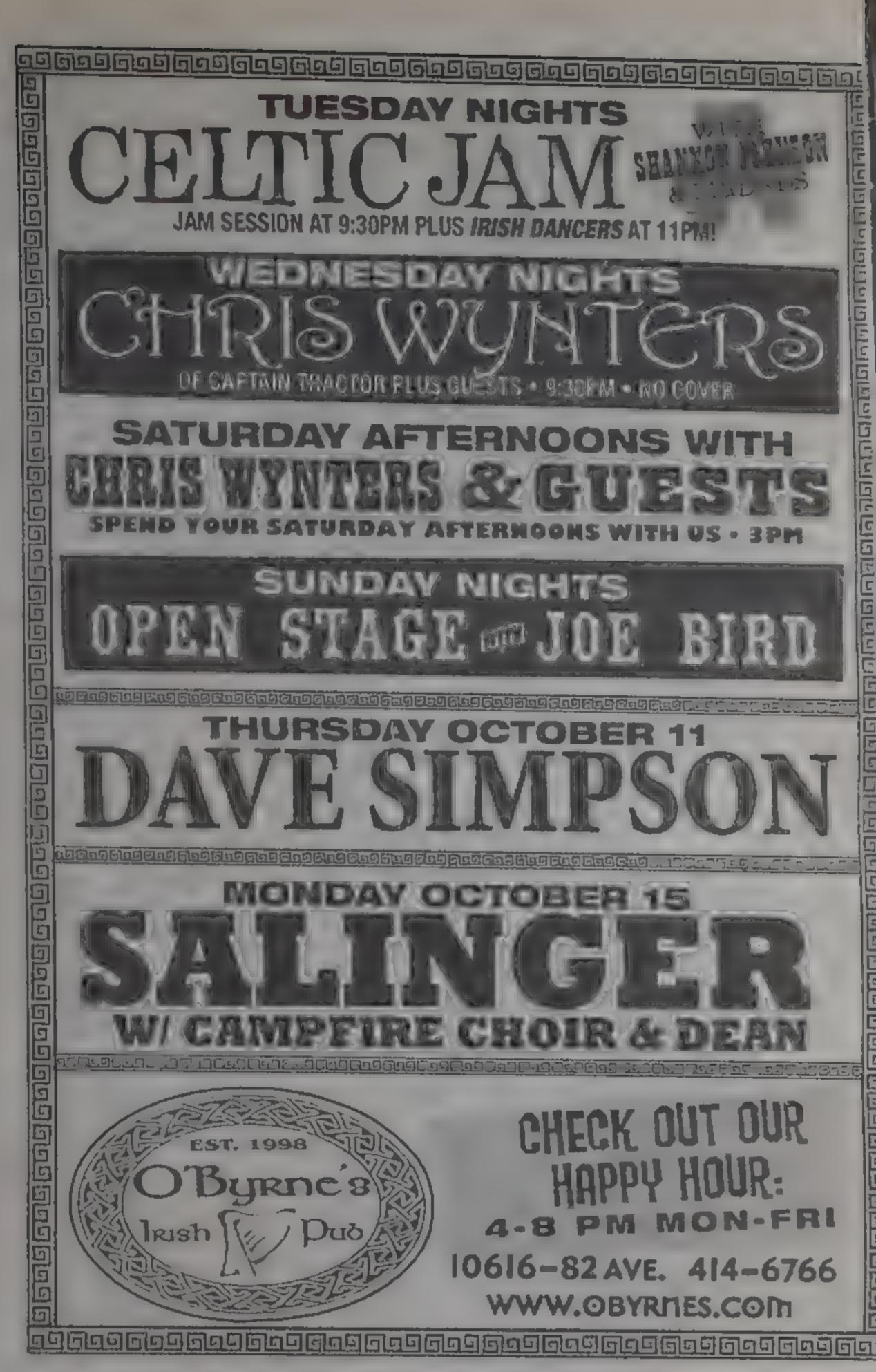
SIPPING THE LEARNING CURVE

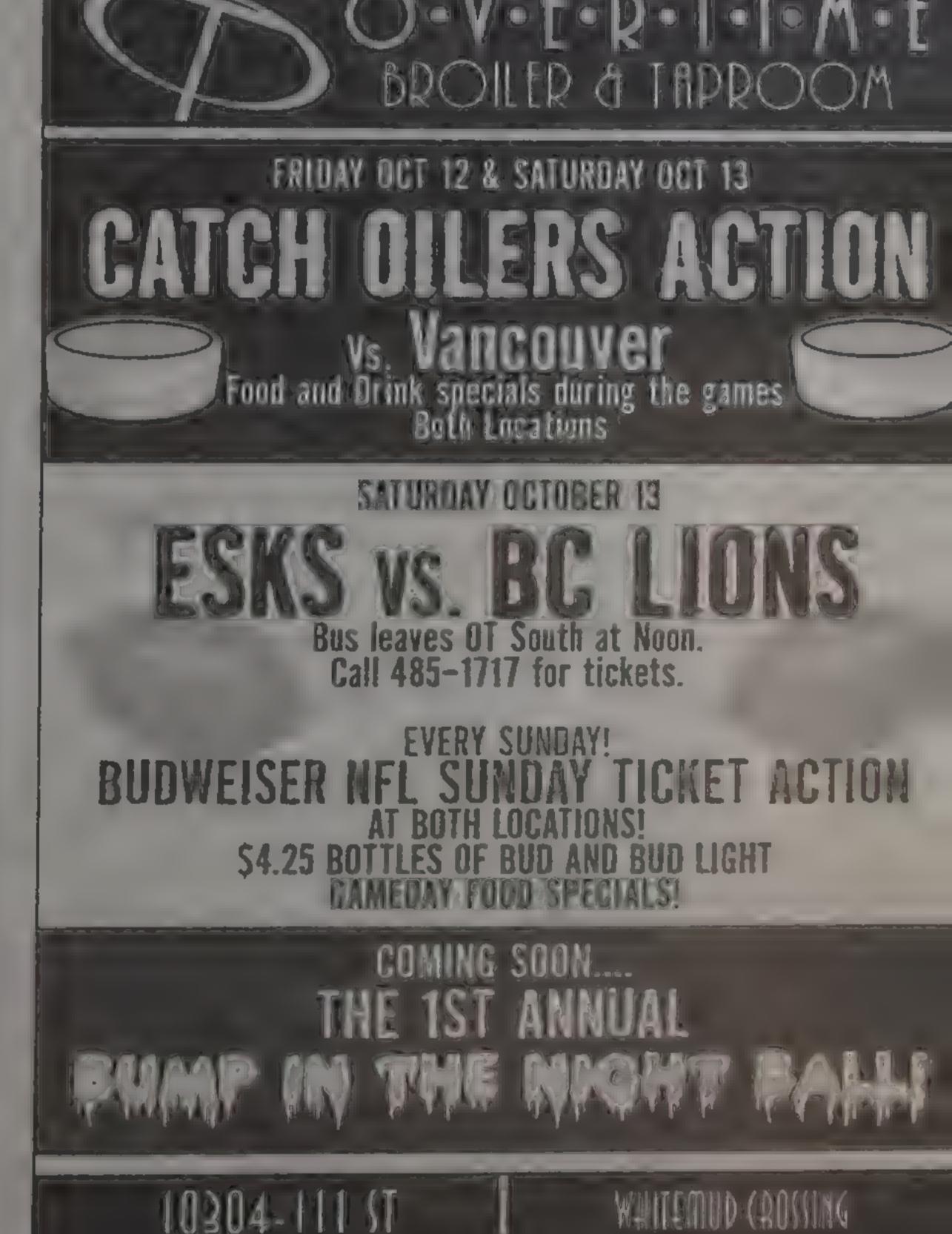
The deVine Wines basic course in wine tasting is an easy, unintimidating way to gain a solid background. They cover the proper way to taste wine, common varietals and their associated aromas/flavours, pairing wine with food, and the major wine-producing regions of the world. Take the piss out of the blowhard at one of your gatherings or become a pretentious windbag yourself! Email info@devinewines.ca or sign-up online at devinewines.ca/events.

Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some substantiated gossip? Email dish@vueweekly.com or fax 426.2889.



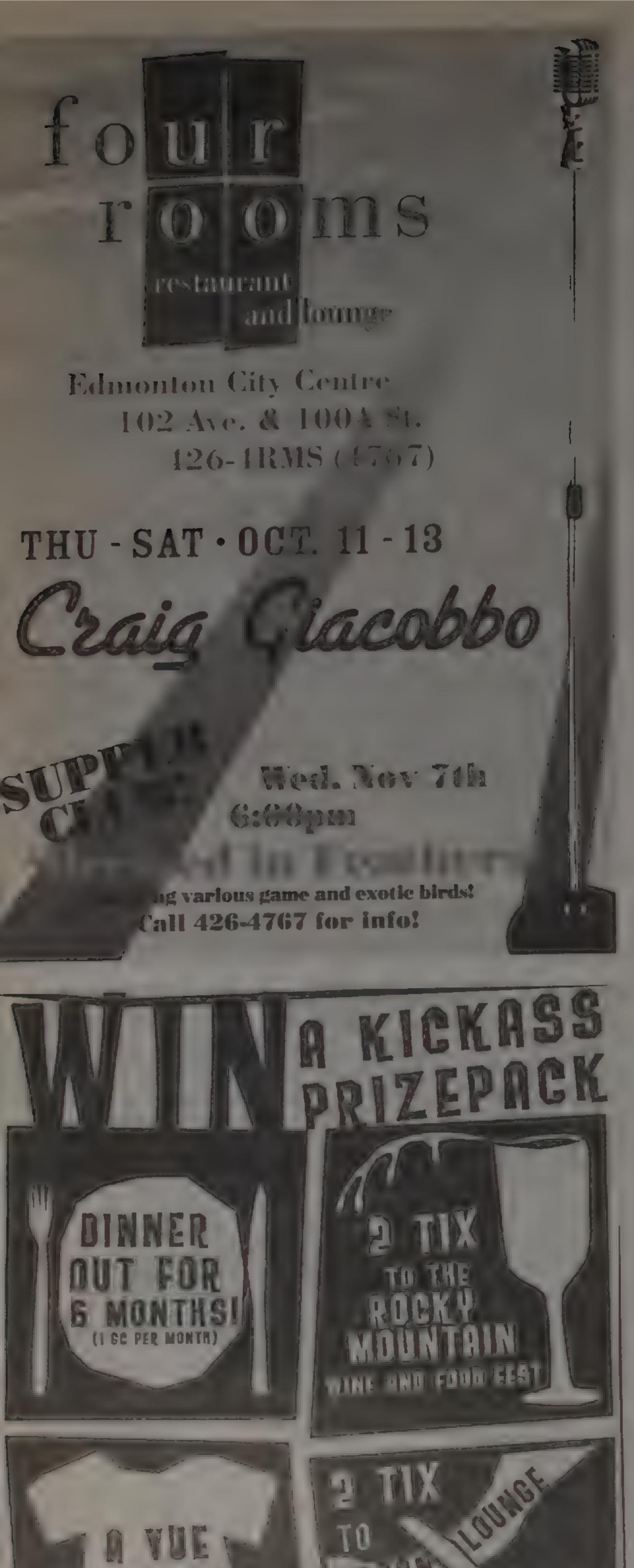






423-1643

495-1717



Edmonton's cupcakes runneth over

ERIN MIKALUK / arin@vueweekly.com

Then I was a child, one of my favourite sweets was the simple cupcake. Nothing pleased me more than spending a day baking tasty little treats. That, and scarfing down about a dozen of the moist cakes topped with sugary, coloured frosting and the occasional sprinkle.

The sweet, simple cupcake has come a long way since my childhood. Back then, you chose between two cake flavours-vanilla or chocolateand topped it with one of four frostings-chocolate, vanilla, pink or blue. Today's cupcakes, although still sweet, are anything but simple.

A few years back, it might have seemed odd to pay up to \$2.75 each for one of the little cakes. However, with today's masterful creations that could easily be described as works of art, the cost is completely sensible and very much worth it.

Edmonton cupcakeries like The Cupcake Bakeshoppe & Café, the Whimsical Cake Studio and The Cupcake Shoppe offer tiramisu, Creamsicle and mint chocolate cupcakes, or cupcakes filled with Callebaut chocolate ganache (a thicker coating of chocolate frosting). You can buy mocha, mango or Neapolitan cupcakes. You can find cupcakes that taste like green tea.

They're called designer or gourmet cupcakes, and they're everywhere. Betrothed couples are substituting them for the traditional wedding cake, creating layer upon layer of glistening cupcakes, colour-coordinated to match every dress or theme imaginable. Parents are serving them at children's birthdays, preferring the paper-wrapped desserts to the mess of a traditional birthday cake. They're popping up at fundraising events, grand openings, bachelorette parties, baby showers and everything in between.

The options for decorating the perfectly rounded crowns are endless



Pick anything you can think ofdaisies, initials, dragons or phallic symbols (oh my!)—and the designers will draw it up in delicate frosting made from creamed butter and icing sugar; 'tis the beauty of the cupcake.

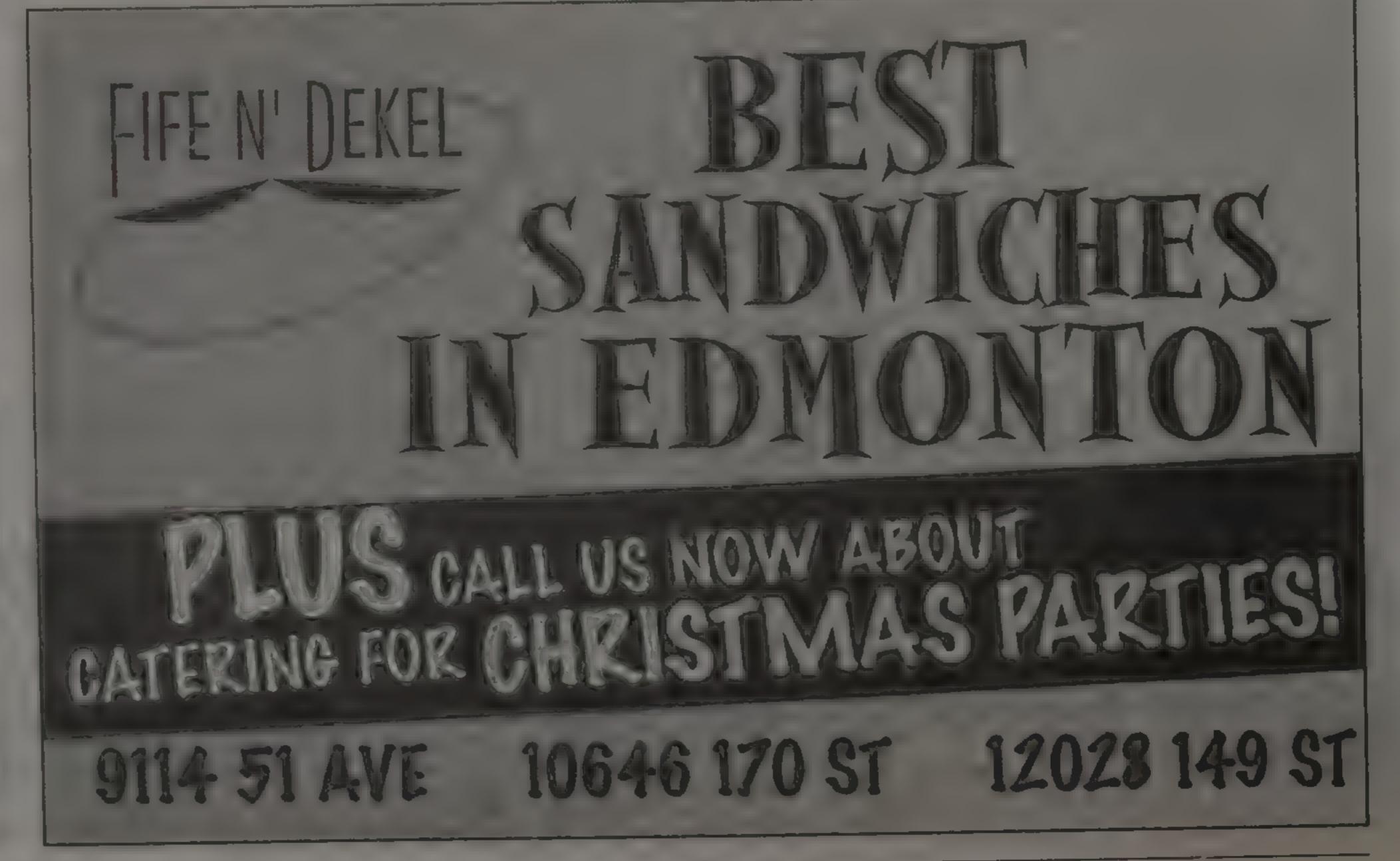
THEY HAVE BECOME a highlight at many Edmonton farmers' markets, and one visit to the consistently soldout Whimsical Cake Studio booth at the 104 Street Farmers' Market left no doubt as to why. At \$14 per half dozen, I got a perfect taste of heaven.

I tried two flavours: Nostalgia, the classic vanilla cupcake topped in blue frosting, and the more risqué Chocolate Peanut-Butterscotch Bliss, with cake whipped from buttermilk and topped with frothy peanut butter frosting and a delightful drizzle of butterscotch. Each was moist and succulent, fitting owner and creator Ailynn Santos's aim to "make the world a little sweeter, one cupcake at a time" perfectly.

She discovered her passion for the sweet little treats while in New York City, where the designer cupcake craze is said to have started. Her months spent there inspired her to return home and open her own cupcakery on Riverbend Road. Santos, a substitute teacher on her days not spent baking, is now creating cupcakes for up to seven weddings in a weekend almost every week of the

"When she first opened the store, I thought I might have to call my friends to bail her out and buy her cupcakes. Obviously, I was wrong," smiles her mother, who helps her daughter by working the booth at the farmers' market.

If you want your own order of Whimsical creations, get in line. Whimsical has catered for companies like Starbucks and attended major fundraisers where Santos sells her



नित्र । इस्ता के के के के के लिए के के कि के

MING AREMEEKTA COM

cakes for charity at up to \$10 a piece. According to Santos's mother, one customer from Toronto even had Whimsical cupcakes shipped out east to be served at his wedding.

SANTOS IS DEFINITELY living the sweet life, and a fair number of other trend-savvy business people have set up shop and are finding their own success.

Zedda, owner of the family-run Cupcake Bakeshoppe & Café on Stony Plain Road, also takes great pride in her art. "Cupcakes are about spreading happiness and creating lasting memories," she says. With creations such as "Diva," "Bliss" and "Scarlett O'Hara" dreamed up by Zedda and her daughter, who wouldn't find them memorable?

"We just sit around the table, think about the colour and flavour of each cupcake and then pick a suitable, interesting name. We've even had male customers who've ordered the Diva," she laughs, "so I guess cupcake choice isn't all about the name."

As to Edmonton's flavour of

choice, traditionalists should take comfort. Chocolate, according to Zedda, remains the hands-down favourite. She makes her ganache, a thick chocolate topping similar to pastry filling, with pure Callebaut chocolate. "Chocolate, chocolate-mint, double chocolate, chocolate-mint, double chocolate, chocolate drizzled with vanilla—it doesn't matter. Our customers want it," Zedda laughs. "Two-thirds of the cupcakes we make are combinations of chocolate and they sell out every day." It's a trend that shows no signs of slowing down.

The cupcake may seem old-fashioned, but it's one taste of nostalgia that's making a massive
comeback in Edmonton. A word of
warning: to place an order for a
special occasion, book ahead. Way
ahead. Many cupcake shops are
already taking wedding orders for
summer 2008.

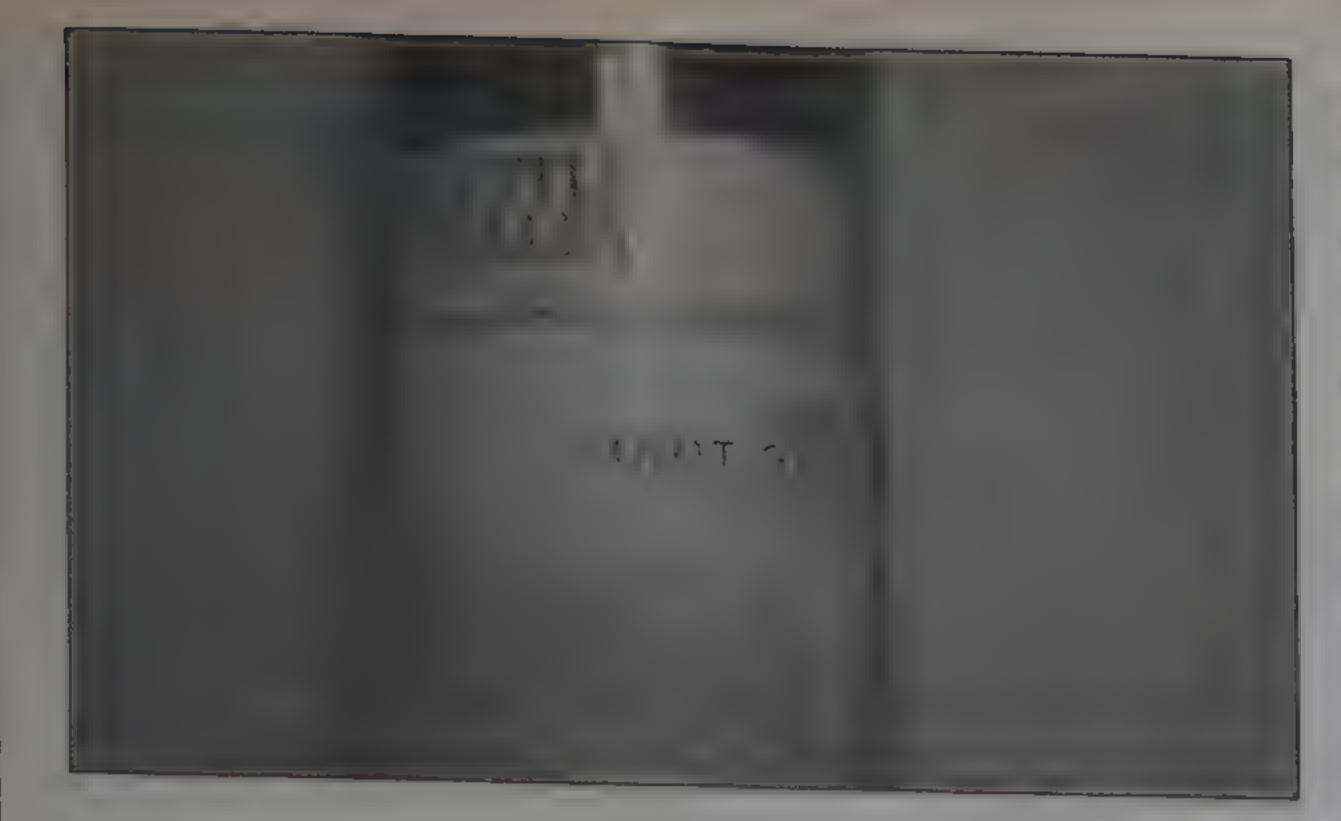
However, if you're just looking for that perfect treat to satisfy your sweet tooth, consider the cupcake. It will hit that sweet spot you remember from childhood.

To have your own designer cupcake and eat it too, visit:

The Cupcake Bakeshoppe & Café at 17298 Stony Plain Road or online at the cupcake

Whimsical Cake Studio Inc. at 14910 — 45 Avenue or online at whimsicalcupcakes ca.

The Cupcake Shoppe online at edmontoncupcakes.ca.



It takes one to Pinot one



JASON FOSTER / nicelegs@vueweekly.com

2006 PINOT GRIS KETTLE VALLEY \$30

I detest blush wines.

I couldn't avoid that single thought when I saw a bottle of this Pinot Gris at one of the wine stores I frequent. Kettle Valley has a fairly good reputation for making good wines, but they turned me off a few years ago by trying to charge for a full flight fee even though they only had one wine open.

I have maintained a one-person boy-

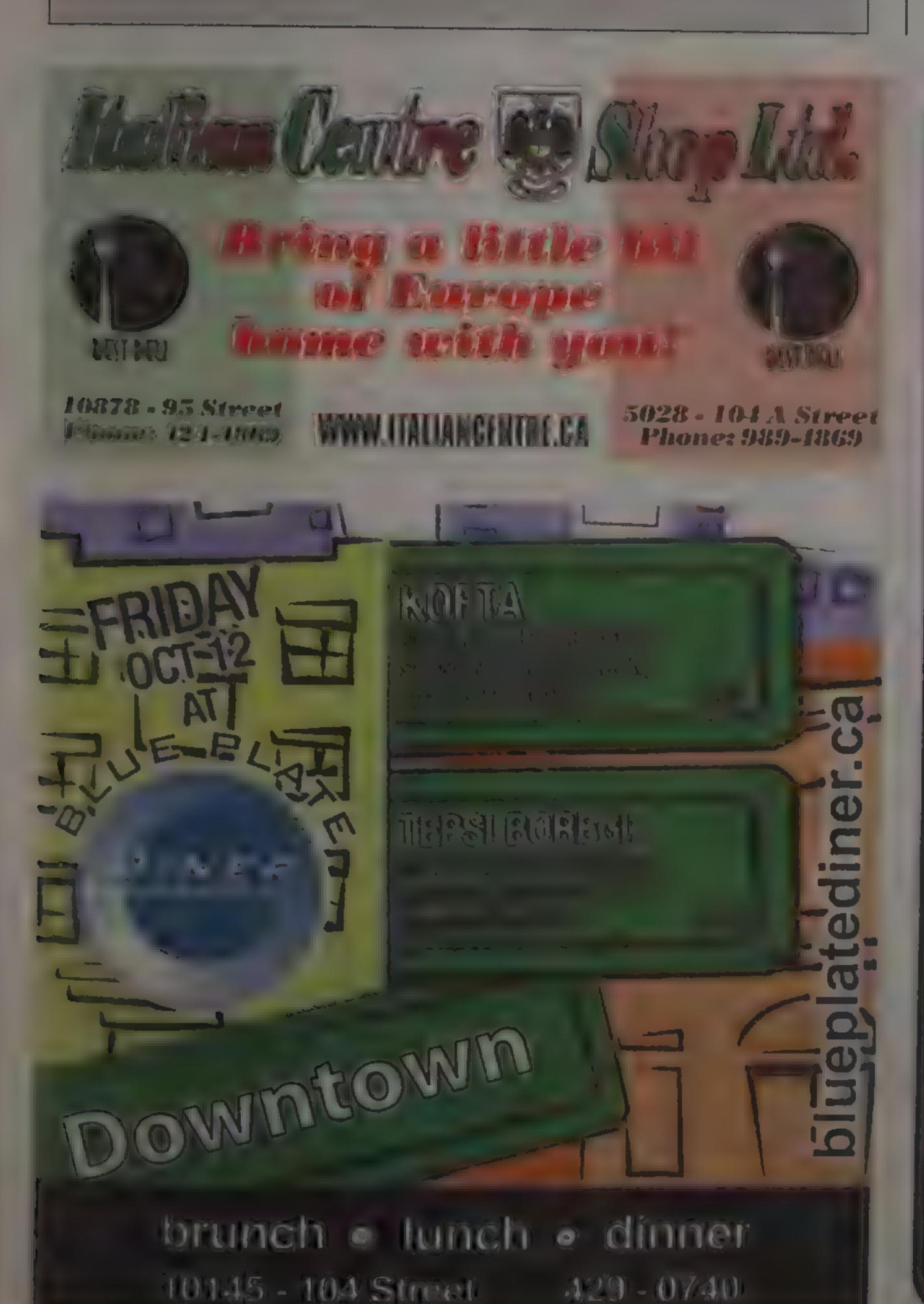
of three years. I finally relented with this interesting Pinot Gris. I was glad I did

Like most blush wines, it was quite sweet, but it went very well with Thanksgiving turkey and was also surprisingly nice on its own. The orangey-pink wine emitted a crisp, fruity nose. It was very well-rounded and had excellent presence throughout the taste

As it progressed through the back of the palate, the taste slowly disappeared but it did not leave behind the disgusting sugary aftertaste that curses so many blushes. The Kettle Valley actually left me wanting another glass.

Very little of this wine was made only 1400 cases. If you dislike blushes but know someone who loves them, surprise them with this find. It should please you both.







FUN HOUSE / 20

HOPSCOTCH / 22



LITFEST / 23



I, Claudia doesn't hide behind its masks

CAROLYN NIKODYM / carolyn@vueweekly.com

Then you consider its prevalence, we don't talk about divorce all that much. We seem to play hard and fast with the stats—which leads us to superficial conclusions, and lifestyle articles never seem to offer any fresh insights.

I, Claudia, however, breaks out of that mould. (Repeatedly directed by Toronto's Chris Abraham, who directed the Citadel's 2005 production of Frozen, you know that it has to delve deeply into its characters.) The one-hander tells us the story of the titular 12-year-old, who must overcome the divorce of her parents as she enters adulthood.

"My parents got divorced at the same time—so I know what that feels like," says Liisa Repo-Martel, star of the Citadel's production.

"And I also know, when I look at society, that there is not a lot of art about it. It's such a primal loss and people don't talk about it."

Sure, there are, I suppose, bad movies of the week and sitcoms, but then these tend to be superficial and overly sentimental. There aren't too many films like The Squid and the Whale or 5x2 that really poke around in the muck of it—especially from the rawness of a child's point of view.

TOLD THROUGH FOUR distinctive characters—"official pre-teen" Claudia, her grandfather Douglas, her stepmom Leslie and school janitor Drachman—I, Claudia unapologetically sinks its teeth into a young girl's life, leaving the bigger issues well enough alone

In this world, Claudia isn't some sort of Charlie Brown character, where all the adults speak in unintelligible monotone. The other characters give us context, where through their eyes, we can see the life's effects on our almost-13 protagonist

What makes I, Claudia different from many other tell-all one-han ders, however, is its use of masks. Thomson started creating the show in the late-'90s by improvising with masks, using a characterization.



JO OCT 28 (7:30 PM)

I, CLAUDIA

DIRECTED BY CHRIS ABRAHAM

WRITTEN BY KRISTEN THOMSON

STARRING LIISA REPO-MARTEL

CITADEL THEATRE, \$33 - \$53

technique she learned at the National Theatre School. And when *i, Claudia* was being filmed back in 2004, there was a push to lose the masks for the adaptation.

"The masks were such an important part of putting the show together," Repo-Martel says emphatically when asked if she thought it could be performed without them. "It feels like it wouldn't have been written the way it was written if it hadn't been developed through masks."

The masks elevate the characters to another level, adds Abraham, who directed Thomson in the play's debut as well as the award-winning film.

with the handful of awards Abraham, Thomson and I, Claudia have gotten (a Dora, a couple of Canadian Comedy Awards and a couple Geminis), however, Repo-Martel has some pretty big shoes to fill. While it's a fact that isn't lost on her, she's also been on the inside track since the play's inception, having been roommates with Thomson and now sharing life with Abraham.

"Well, I've sort of been on the periphery of the project from the very early in the beginning," Repo-Martel says. "I feel that I am uniquely placed to be able to fill those shoes, because I have been so close to the project, and been there with Chris who has been directing and dramturging the original script, the three, four productions. I've been there through all of the creativity, so I feel like if anybody knows what she wants or what Chris wants, it would be me." v



Some awfully embarrassing Stories

CAROLYN NIKODYM / carolyn@vueweekly.com

Queen has found a spot on the cast of Stories from Our Black Books.

Actor and comedienne Sara Bynoe admits that after some seven years of sharing her badly written pubescent poetry—she has a regular open mic comedy night where folks share their high school writings, compiled a book of her findings, as well as written and performed the one-hander Fuck Off and Die: Tales of Teen Angst Poetry—with audiences across the country that she might have lost some boundaries.

"The first time that I did [Teen Angst Poetry], I could barely get the words out, I was laughing so hard I was crying. It was this total mortification and embarrassment and, 'I can't believe that I am sharing this with you, it's so embarrassing," the Calgary-born Vancouverite laughs. "Now, I have no shame, I have no problem sharing these intimate details, and sometimes people are, like, 'Whoah! That's a lot.' And I'm, like, 'Sorry, I'm used to sharing everything with everybody."

Stories from Our Black Books—written for the stage by Barbara Pollard from Carissa Reniger's collected dating tales of the same name—is somehow an inadvertent extension of Teen Angst Poetry, the next phase of self-referential humiliation, if you will.

"That's why I was interested in becoming part of the project," she explains. "Dating is sort of ... well, I have a project that hasn't gotten off the ground yet—sort of after teen angst is the quarter-life crisis. It's STORIES FROM
OUR BLACK BOOKS
WRITTEN & DIRECTED BY BARBARA POLLARD
STARRING SARA BYNOE, DENISE JONES, ANDY

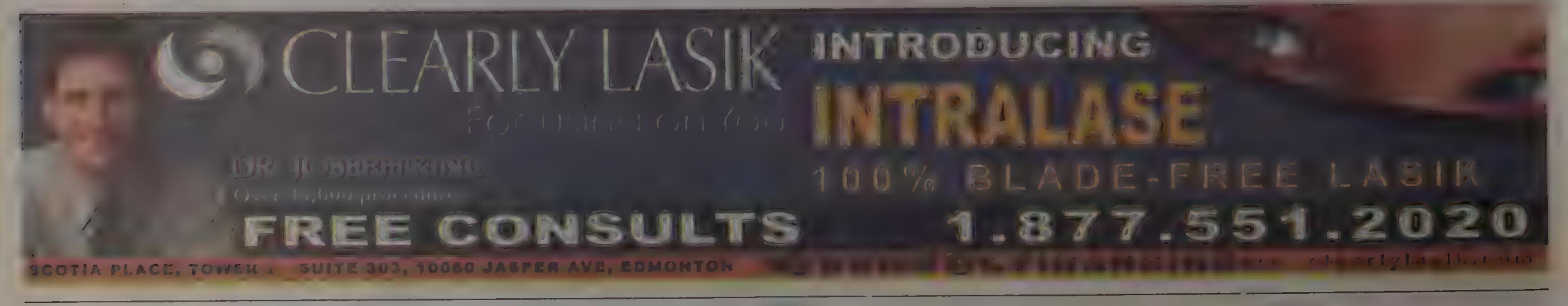
that whole, 'oh, everyone's doing something with their lives and what am I doing?' It's like teen angst with bills, and dating is a part of that. It's verbatim theatre."

CATALYST THEATRE, \$17

TOLD IN A SERIES of vignettes, Stories takes its audience on a journey through the trials and tribulations of women in the dating pool. And while Pollard is credited with writing the show, it's also been a bit of a collaborative process. Bynoe and fellow castmates Denise Jones and Andy Thompson not only added their own flavour to some of the text, they added a few of their own stories into the mix.

With the play being billed as "taking ladies night out and putting it on
stage," there is a potential Sex in the
City vibe going on here, and with it,
the potential for things to be, how
should we say ... "misandrynous."

"I don't think that it's mean spirited. It's got that same teen-angst catharsis. We've all been through it," Bynoe counters. "I think that what I am doing, as a performer with this work, is not judging the characters Whether someone is being really frivolous about their Gucci purse, or whether they're having this intense stalker experience ... it's about just trying to honour the people." V





Poverty, apathy and poo: life is hard on *Boil Street*

DAVID BERRY / david@vueweekly.com

Tenry Fletcher would have an easier time rumagging through the large, blue Rubbermaid container he and collaborator Juliann Wilding are using to store their props if he was using both hands. Fletcher's left hand is thoroughly occupied, though: it's crammed between the legs of a bulbous, three-foot wide ass, his fingers resting in the confines of a felt anus, surrounded by scraggly hairs and smeared (though faux) shit.

"We have little poos you can push out the front," Fietcher says, abandoning his search to begin miming what such a thing would look like. "I don't know where they are, though."

"That's entirely based on a real person, by the way," chimes in Wilding, tucked into a lawn chair on the other side of their impromptu studio. It seems this pink-and-brown master-piece, affectionately named The Crapper, isn't just a product of a fevered, if filthy, imagination. "When I lived down on Boyle Street, we'd always find human poos, everywhere, so I figured we needed a character dedicated to public defecation."

The Crapper is just one of the characters Wilding took from her three-year stint in Edmonton's notorious district to create Don't Go Down to Boil Street, her and Fletcher's years-in-the-making puppet musical about life among the down and out. Besides the walking asshole (ahem), there's the pants-less crack user, the bisexual prostitute mattress and the puppet hero of the play, a grey alien-looking fellow by the name of L'il Scurvy.

He's sort of based on the feeling you get when you live on Boyle Street for a really long time; you just sort of the feel a little more depressed, a sicker than you should feel,"

Coplains of her orange juiceor treation "Though he's also a character the area in general, his here really simple, but they're heing met, for various reasons and of incapable of helping him-

PREW

THU, OCT 11 - SAT, OCT 13 (8 PM)
SUN, OCT 14 (2 PM)

DON'T GO DOWN TO BOIL STREET

WRITTEN AND DIRECTED BY JULIANN WILDING, HENRY FLETCHER

STARRING WILDING, FLETCHER, MARC KENNEDY ORTONA ARMOURY (9722 - 102 ST), S5

self, but all he needs is a little Vitamin C and his whole life could change."

THOUGH THEY ACKNOWLEDGE the obvious political overtones that come with anything that deals with the kind of people who populate a neighbourhood like Boil/yle street—whether real or fictitious—Fletcher and Wilding want to emphasize that the story is far more than a bombastic polemic about what's to be done about the homeless. Interacting with the puppets, you see, is a real, live human (Marc Kennedy), who the duo

explains represents the disaffected twentysomethings they tend to spend their lives around

their lives around.

"As we worked on it, the puppets almost became more representative of the problems the main character has in his life, and with his psyche," explains Fletcher. "[The play] became more about him and his inability to act, his inability to feel empathy for people who are even more down on their luck than he was. He's so far gone—in a way that a lot of people are these days—in selfishness, and needing to think only about how things affect him. It seems like there are people who think that if you exert energy in an area that isn't directly related to you, you're kind of wasting your time, and he's got a lot of that."

"I think when people become too apathetic to care about the quality of life of humanity, it leads to a lot of problems," adds Wilding. "It is really atrocious that places like Boyle Street or East Hastings or whatever exist, and you can understand why they do when people only care about their own problems." •





Anthony Easton takes up the challenge of Ed Ruscha at the AGA

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com ord's marketing people should take note: if the artists in The 1950 Ford Show are at all tipping their hands as cultural representatives, the essence of their brand can be distilled to "sex" and "suburbia."

At least those are dominant threads in Edmonton-based artist/curator Anthony Easton's attempt to fulfill a request made by pop master Ed Ruscha in his 1977 conceptual drawing, "WILL 100 ARTISTS PLEASE DRAW A 1950 FORD FROM MEMORY?." A descendent of the word paintings Ruscha did primarily in the mid to late 1960s, which built on pop's appropriation of advertising techniques to include text itself as an object, "WILL 100 ARTISTS ... " asked viewers to imagine the implications of reproduction at its most perilously faulty—an iconic cultural object from an iconic era, which many people encountered experientially, conjured up from layered tangles of recollections and committed to paper.

Ruscha did say "'please." In a demonstration of ultimate Canadian politesse, Easton took on the task of finding 100 artists working in a variety of mediums and genres to answer the plea after seeing Ruscha's piece in an advertisement in the pages of Artforum, a delicious irony on so many levels it should come with meta-escalators and a food court. Not the least among these is that Ruscha once worked as a layout artist for the same magazine, under the moniker "Eddie Russia" (a poke at people who mispronounced his name, which rhymes with touché).

THE CURATOR SAVOURS another ironic touch: although Easton secured permission from Ruscha to realize his conceptual assignment, he couldn't

If you want to learn about

radio or record production...

studio recording, concert sound, movie sound.

we can help make it happen!

Call for more information

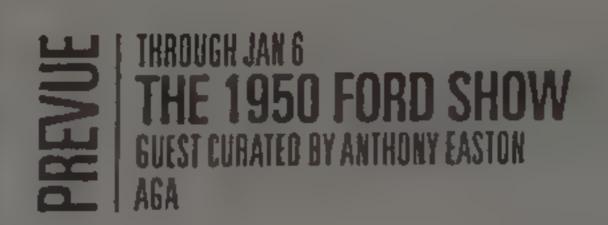
H:453-3284 FAX:447-5380

THE RESERVE AND RECEIPED AND RECEIPED AND ARTS

The state of the s

of the later than the later of the later is a first transfer to the later in the later is the later in the later in the later is the later in the later in the later is the later in the later in the later in the later is the later in the la

Recording Studio



get the original piece for the show. Instead, behind plexiglass and on a pedestal in the middle of the gallery space, there's a copy of Artforum open to an image of the drawing.

"I like it being a mechanical reproduction," Easton laughs.

Hung in an almost-perfect gridmost participants complied with Easton's only request, that they respond on letter-sized paper-the drawings range from diaristic to enigmatic by artists and illustrators from all over North America and as far away as Europe and Japan, working in pastel, ink, pixels, pencil, collage, woodcut print, tempura, gold foil and other techniques.

"I asked some specific people I had in mind, but there are also clusters of geography I stumbled on," Easton relates. "Word spread. Sometimes I'd send out a request and it would end up on blogs or websites, and artists would contact me, and their friends or people they shared a studio with would submit too. One artist had a party and sent me the drawings from that night. I was fascinated by the cannibalization of another reproductive medium."

Whatever nostalgic impulse for the '50s Ruscha tried to evoke in 1977 has been heightened by further chronological distance for some responding artists in The 1950 Ford Show, while for others it's so far away or entirely removed from experience that memory has jumped tracks and careened down another path.

"Memory is an amorphous, broken thing," Easton explains. "A lot of people added narrative to their drawings, and people tried to include their own aesthetic into the process."

Several centre on family stories; Craig Talbot circles a Ford part that went to the grave with his grandfather, opining, "Drawing the interior of a car from memory is like trying to draw ears." Illustrator Seth delivers a dazzling reproduction of a big, dark Ford, buffed by his trademark retro-fetishization. Tammy Salzl shrinks the Ford to toy size, and sets it in a tableau of childhood neglect. As promised, there is also sex scantily clad beauties and stories of backseat seduction counter narratives situated deeper in childhood.

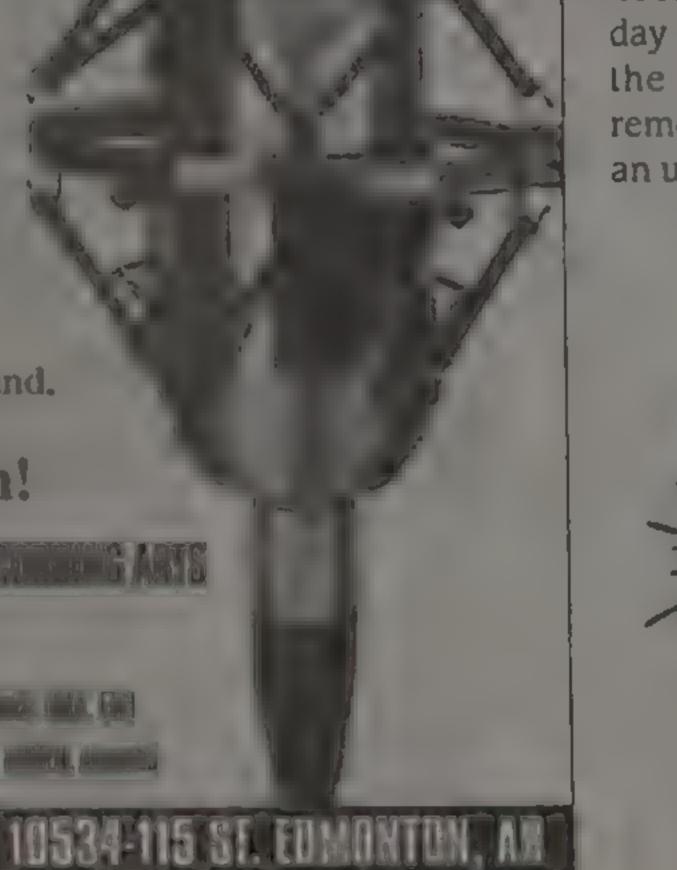
MANY WORKS ARE conventionally representational, but others are impressionistic—a glow of headlights, scrawled gestural skeleton, or fraction of Ford logo. There are breakdowns of memory—fossilized attempts at a car that turns into something else, the way memories can flit maddeningly just out of reach of consciousness.

Some drawings latch onto the cerebral moorings of Ruscha's question, investigating the fallibility of representation and recollection. One illustrator repeats a car front over and over, each time different yet perfect in its own way. A graphic designer insinuates Ruscha's gunpowder drawings and use of text with silvery Ford lettering in liquid graphite, while another artist depicts "an abstract representation of his neural nets."

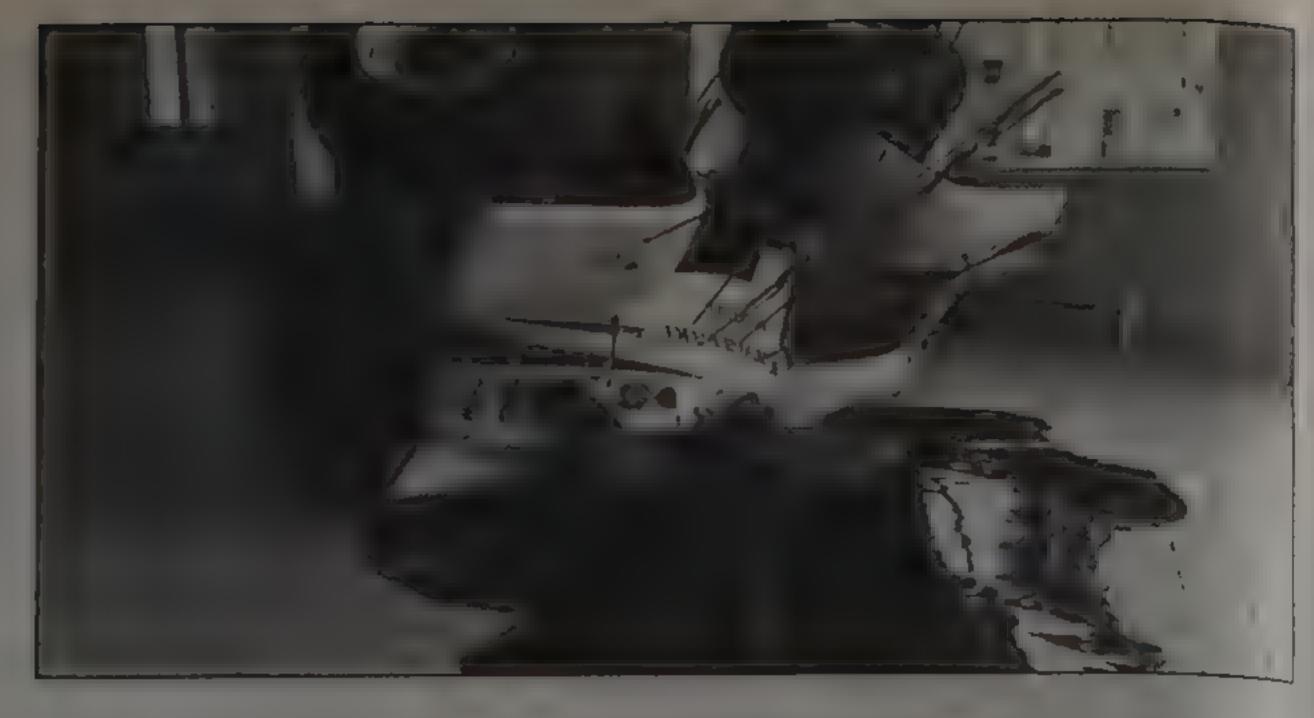
"In Japan, 'Ford' is a bicycle brand," Easton notes, indicating a charming delineation of a bike surrounded by mutant chick-beings. Another artist remembered Ford as a kind of tractor.

"There are even critiques of car culture in a few works," Easton says. The most pointed of these is a lurid vintage gas pump, robotic looking and surrealistically menacing.

The show is a feast and delight, deserving of continued life in a catalogue or other archival form. What it does best, in answering a specific question of parlour trick banality, is show the rich legacy of the questioner and his contemporaries. Pop freed its successors to fracture and reassemble the everyday world kaleidoscopically, to mix the grand with the base, and to remember selectively in pursuit of an unruly truth. V







Fun House takes you through a looking glass, darkly

MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

unereal and hushed, the initial space in Fun House is hardly the bag of madcap laughs promised by the title of the show. Something terrible has happened—a great beast lies overturned, pierced by a spate of arrows, liquid pooling beneath it. A burnt out, broken corpse is scattered on the opposite side of the room.

Yet these dead things are nothing more than the playthings of man. The arrows are buried in rubber and metal—the hull of a squat off-road recreational vehicle, flipped on its back like a helpless beetle, oozing thick black oil into a shiny slick puddle. Split in two, the carcass of a motorcycle covered with black velvety flocking spills across the concrete grey carpet.

The scene's authors, a Quebecois trio of artists known collectively as BGL, are acclaimed installationists who've cheerfully disdained the traditional boundaries of galleries for a decade. Their work sets the tone for Fun House: it's an invitation to play with meaning.

"Fun House is like Make Believe 2," offers Catherine Crowston, AGA's Deputy Director and Chief Curator, referring to a show she and Barbara Fischer brought to the former home of the AGA. Make Believe was concerned with illusion and trickery, a survey of video and photo-based installation work that used cinematic tropes to look at the nature of belief and narratives we create about our beliefs.

The double-takes in Fun House are not those of illusion, but an Alice in Wonderland-type inversion of expectation. These works are meant to be engaged with experientially—the viewer cannot be passive, because their presence and senses lend power to the pieces.

"When we were doing research for Make Believe, we kept coming across artists that approached similar issues with a different perspective," Crowston says. "They were doing it through material means or scale."

MONTREAL-BASED ARTIST Patrick material transformation," Crowston Bérubé was initially slotted for Make Believe and inspired Fun House. His work incorporates an installed environment and photographs and video. Behind five identical doors in the gallery, Bérubé built a series of small rooms, walkways and crawlspaces that suggest a Home Depot fantasy fort, evoking garages, storage rooms

and basements, including "new development" smell. The materials of construction have been left behindwood, paint, tools—along with leftover toys from childhood and adolescence. Pinned under a support



pillar, the synthesizer wheezes out an electronic sigh, punctuated with occasional distressed, high-pitched pings. Crouching in one area, you're threatened by a collection of banal detritus above, held in check by waxy plastic. In a closet, a video of an avalanche of stuff loops over head, infinitely re-enacting an acci dent of over-consumption. Photos of young men and women in similar environments poster the walls. In the images, these adult kids are tethered to a red balloon straining to lift them skyward.

Bérubé's piece is exploratory in a way that recalls the visceral relation ship we had with our surroundings as children; how hiding under a department store clothes rack was magical, or a cardboard box could become a vessel animated only by imagination.

Other Fun House artists shake up the meaning of objects they represent by rendering them in a way lun damentally opposed to their function. Brandon Thiessen flattens reality into photography, substituting images or unusable re-creations for the real thing—a life-sized picture of a fire extinguisher takes the place of an actual one, unnoticed until direly needed. Kevin Yates replicates useful things like extension cords in light weight balsa wood, while Rhonda Weppler and Trevor Mahovsky's exquisitely detailed aluminum foil husks of full-scale cars crumple into heaps, bowed by gravity and betrayed by their fragility.

"All artmaking is a process of concludes. "Object-based stuff, at least. What's fascinating here is the materials these artists choose ic transform already exist in a transformed state—there's this second level of meaning that's still there. think the artists of Fun House all want to make the world a place discovery." V

Pop art: a lexicon of plenty for the masses

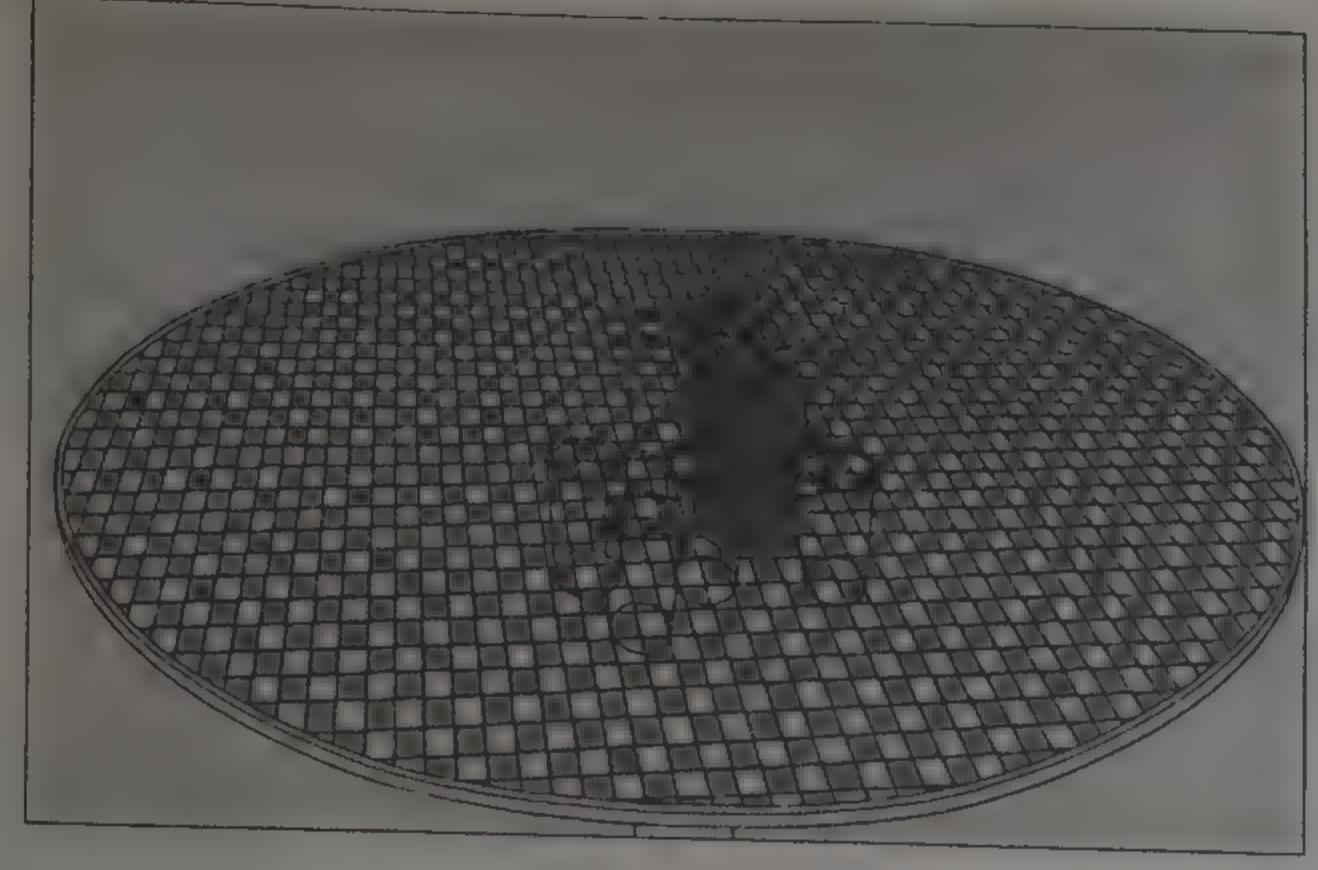
MARY CHRISTA O'KEEFE / marychrista@vueweekly.com

went down to Lethbridge with
an agenda," admits AGA Assistant Curator Marcus Miller. "I
wanted to find Canadian stuff, and the
British contribution, which is less
familiar too."

The small southern-Alberta city seems an unlikely place to hunt for the roots of pop, the bridge movement between the modern and post-modern eras of art that is almost inextricably linked to New York. Many of pop's influential American practitioners—like Andy Warhol and Roy Lichtenstein—laboured in the Big Apple's commercial art scene, working in advertising and publishing as well as showing in galleries.

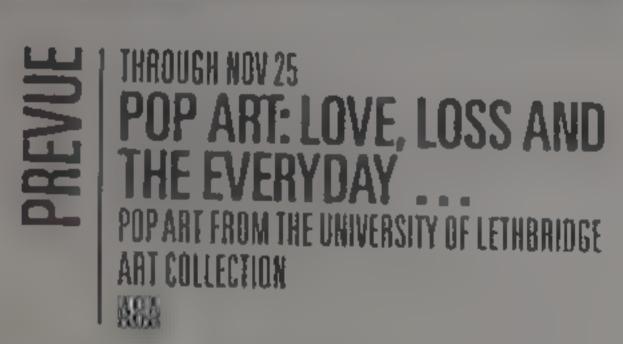
The story of pop neither begins nor ends in the US, despite it being identified in the cultural imagination as a quintessentially American genre and using as its source signifiers of abundance and consumption that were also tied to the American experience.

Miller's agenda was partly fuelled by comments on pop made by writer/theorist Lucy Lippard. "She wrote this little chapter at the very end covering Canada, Europe and the rest of the world—about three pages on Canada. She thought we were the right sparring ground for pop and avant-garde art, as this rich nation, but she didn't think we had the population density to support a movement like this." Miller laughs, "I think she's since recanted."



KURT SCHWITTERS: COL-LAGE EYE ORGANIZED BY NATIONAL GALLERY OF CANADA

Drawing from the University of Leth-bridge's enviable pop collection and the AGA's own vaults ("about 80/20"). Miller sought to balance recognized American contributors with works by British pioneers and Canadian practitioners. Pop Art: Love, Loss and the Everyday ... is an excellent pop primer that encompasses work by big guns—including five Warhol pieces, plus his Sleep film— and gives an overview of similarities and differences between all three countries' pop movements.

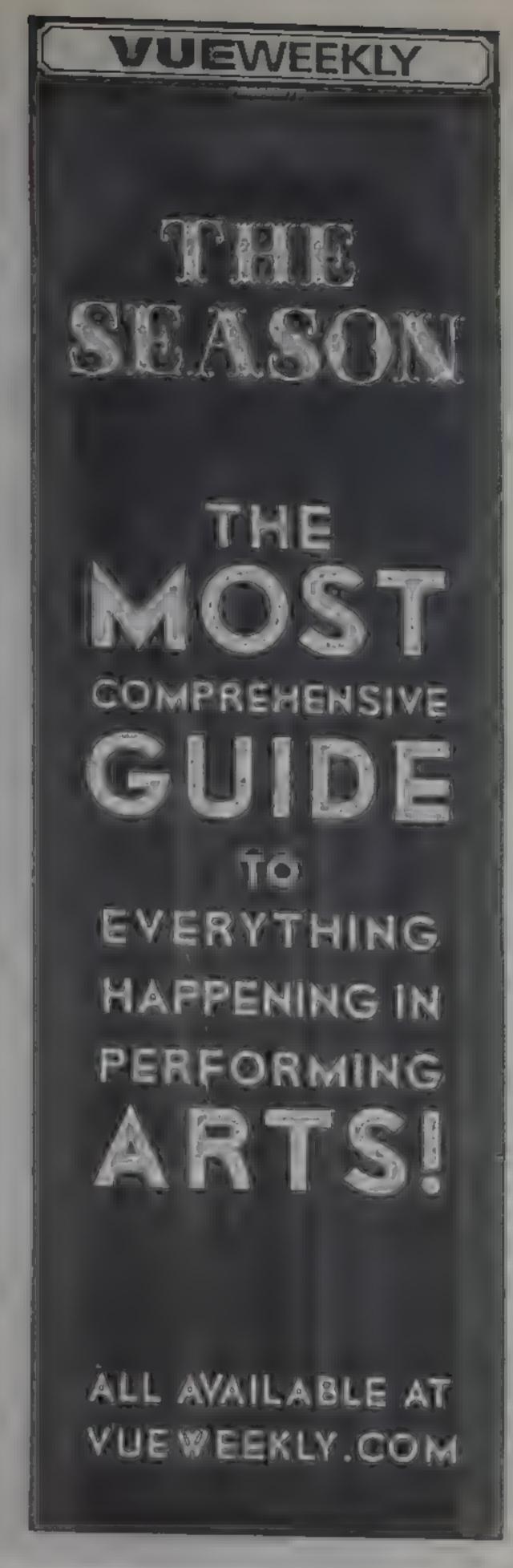


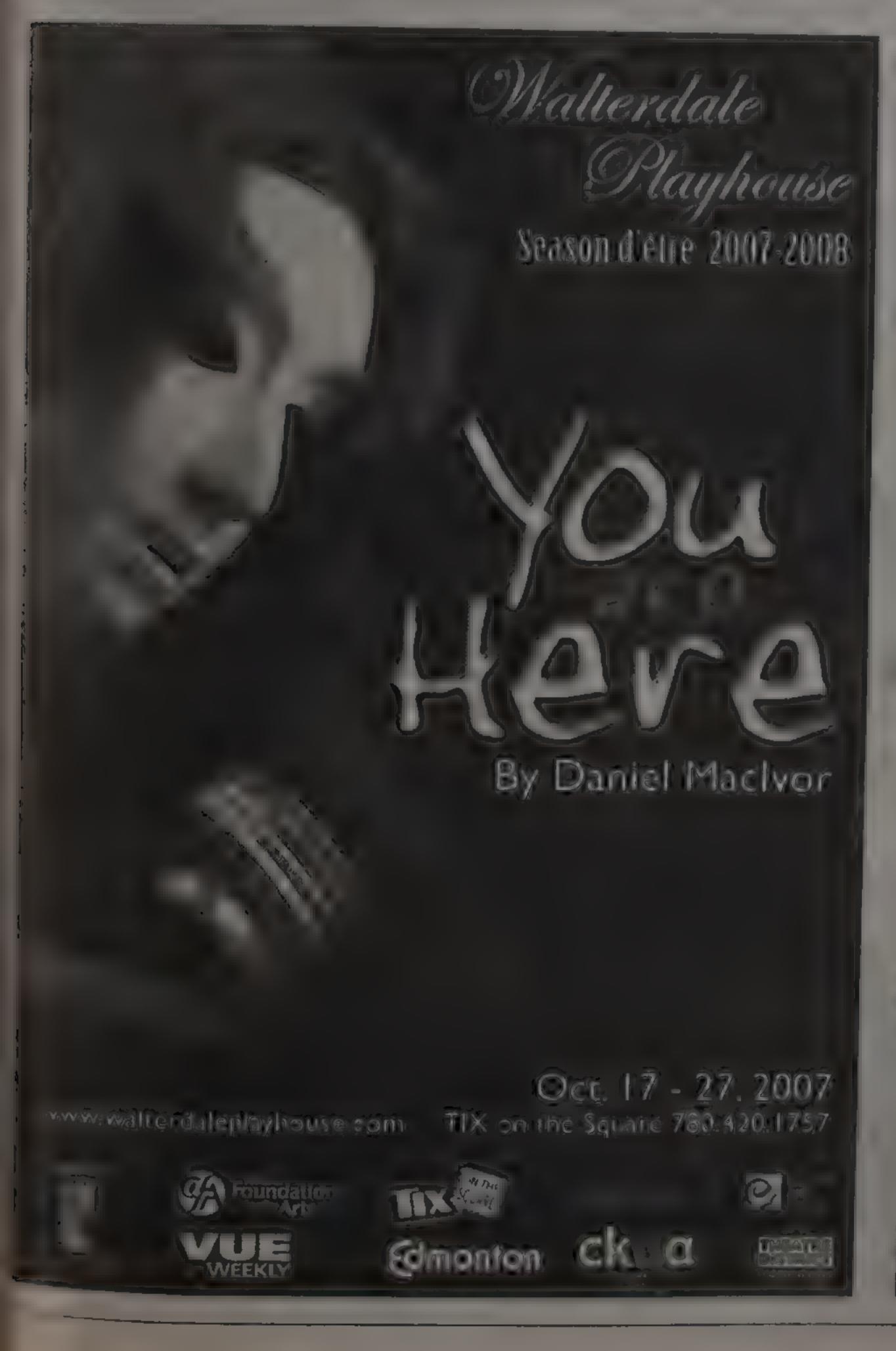
THE SHOW'S POSITION adjacent to Kurt Schwitters: Collage Eye also lets viewers compare and contrast pieces by groundbreaking modernists like Schwitters and contemporaries such as Man Ray to pop stars like Warhol, Britain's Peter Blake (who went on to do the cover of the Beatles' Sgt. Pepper album), and Canadians Joyce Wieland, Michael Snow and Greg Curnoe. Taken together, both

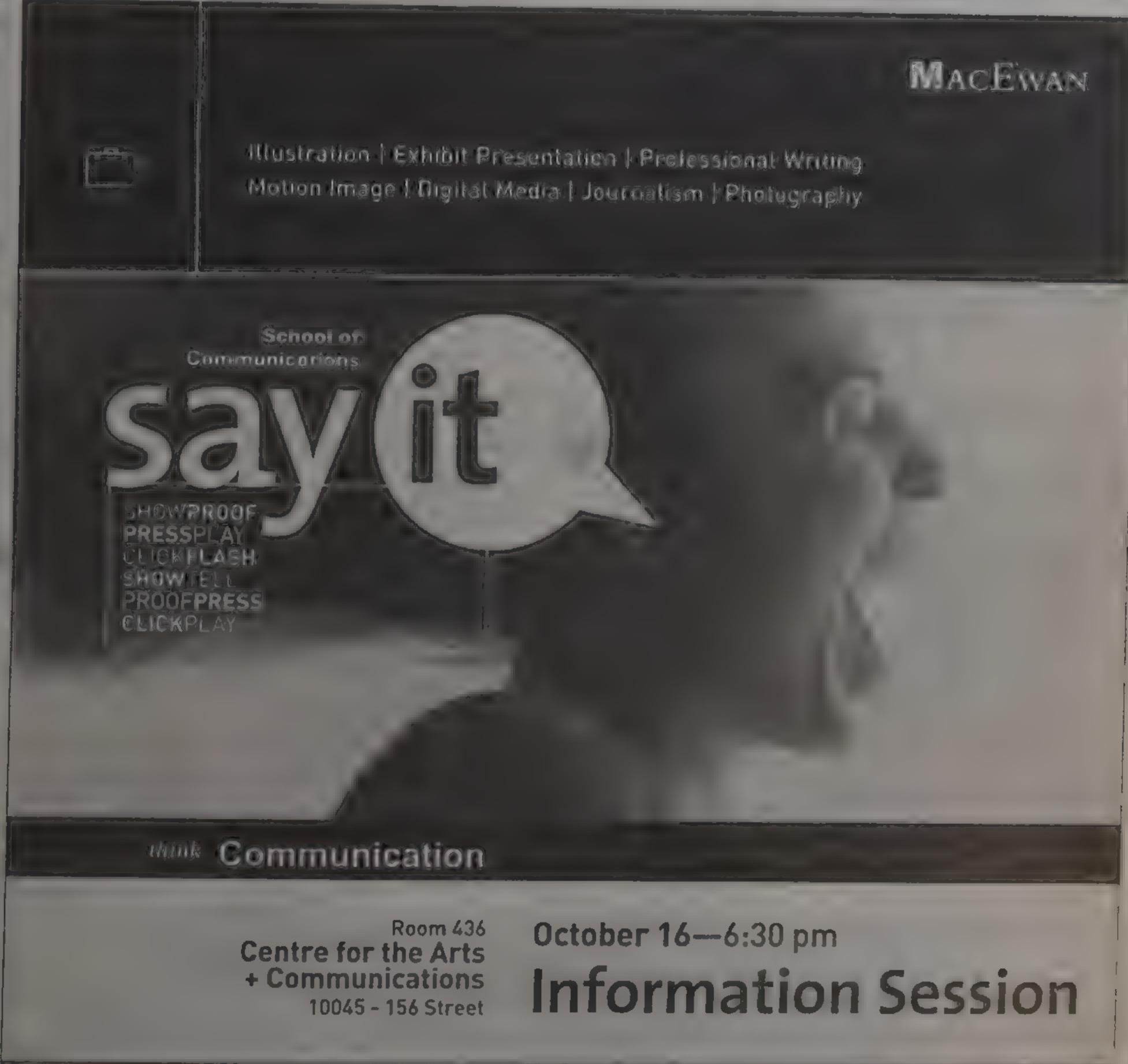
shows provide a spine for the larger story of avant-garde 20th Century art with a Canadian focus after 1950.

Pop Art is compelling in no small part because it captures the nuances between how British, Canadian and American artists viewed and used the idiom of popular culture; how they refashioned the language of the masses for the particular argot of art. Far from the States-side approach of emptying the personal from art-making and celebrating the blank optimism, the British drew on a longer and more complex history of spectacle, referencing the anxiety of encroaching Yankee-ness and their own nostalgic entertainments. Between these giants, the Canadians seem simultaneously more personal and universal

Most importantly, Pop Art is relevant. To see this work is to have another way into contemporary art, almost all of which owes a debt to pop. We're still negotiating reverberations from the willful collision of high concept and lowbrow expression, orchestrated by a handful of British artists seeking to disrupt the Utopian absolutism of dominant art practices of the time In opening Pandora's pop box, they let out beauty and banality, greed and guts, outrage and cynicism. For better or worse, they held up a mirror to a culture that was bigger, messier and uglier than art had even been before. V







Turn of the Screw's terror teaches a valuable lesson: don't trust the kids





There's something about the insertion of a child into a tale marked by frightful shadows that "gives the effect another" turn of the screw." In tales of terror, children can pose a special mystery, their consciousness a blank slate more vulnerable to invisible corruption. There's the ambiguity of their knowingness and the veneer of their innocence to contend with, as well as the absolute power of their fear and acceptance both. And there is also a child's relative proximity to the imagined other place from which we come and upon death return, a proximity that invites speculation as to the child's access to that place's knowledge and occult goings-on.

As the calendar days march their way toward October's end and I crave some seasonal reading, I find myself snatching Henry James's The Turn of the Screw from its place on my shelf once more. Few literary works give me the creeps so consistently, so satisfyingly, so eloquently, and given the novella's length, it can easily be read in a single day-or preferably, a single night—and this somehow intensifies its tenor. It's truly one of those rare books I don't want to put down once it's started. Enormously influential and to this day hotly debated with regards to the reliability of its narrator, James's sharp little masterpiece, originally published in 1898, possesses a singular power, driven by the psychological lucidity of its prose

and striking imagery. The story is somehow all the creepier for starting at a Christmas party, where several eager guests gather to hear one of their own talk of a woman he knew long ago, now dead some ten years, who relayed to him the chronicle of her encounter with sinister forces via a job she'd taken as the governess of two orphaned siblings. The set-up is rather strangely never returned to, and the unnamed governess takes the story's reigns once it gets started proper, explaining the uncanny degree to which she becomes enchanted with the beatific children under her charge, and the strange figures that begin to appear once she's settled into the children's isolated Essex estate.

"I had the fancy of our being almost as lost as a handful of passengers on a great drifting ship," our protagonist tells

us long before anything particularly unnerving occurs. The precision of James's words allow the governess to articulate each step in her journey vividly, gradually drawing special attention to the blood-curdling geometry of gazes that characterize the story's slipping into the realm of the potentially supernatural.

AT ONE POINT THE GOVERNESS spots a conspicuously hatless intruder gazing at her through the kitchen window and dashes outside to confront him. Finding he's vanished, she gazes back through the window from his estimated vantage point, in effect taking his place, and unintentionally scares the beejesus out of her colleague. At another point, little Flora gazes out her bedroom window at night and the governess, wanting to determine what it is Flora's gazing at, goes to another window facing the same way, whereupon she sees little Miles out in the grounds at night, looking back toward the manor, yet not at her, nor at Flora, but up toward the tower, where the governess is almost certain no one could be.

The Turn of the Screw is an extraordinarily ocular piece of writing. It's visually evocative, but more than that it's compellingly preoccupied by the act of seeing and the impression seeing things makes on our sense of what's real and what isn't. James takes us through the governess's process of trying to come to terms with what she sees, yet he never gives us a comfortable notion of what's running through the minds of the children, who the governess fears are seeing things "terrible and unguessable and that spring from dreadful passages of intercourse in the past." Because of this, James's novella holds a revered niche in the halls of the macabre, implying that children, those little people with their bright, unfinished faces, are inherently intruders themselves, and no matter how much they seem to require our protection, they might just be the last ones we should trust. V

At 54, Margie Gillis hasn't grown up much

SHERRY DAWN KNETTLE / sherry@vueweekly.com

You know, my mother used to dress me in very bright ___ colours so I wouldn't get hit by cars in the traffic. I'd get a bright idea, and I'd be off and run-

ning," says dancer Margie Gillis, who ran and danced through the streets of her childhood and into a professional solo dance career.

Now wiser and safer, she dances on stages the around world, but her mind continues a race through a landscape of creative ideas that have kept her in

constant motion. "I'm always excited about something," she says. "I'm usually working on anywhere from three to ten different dances and ideas at any given moment, so I've always got a lot of irons in the fire."

And with this year's unusual landmark 35th anniversary, Gillis continues to do what comes naturally. "It's pretty rare to have such a long career, and for a person who's had a solo career, it's even rarer. So that's the big excitement.

"When I first started, you could sustain a solo career for maybe five years," she says, describing the doom and gloom stories people told her whenever she reached another five-year mark. "Every time you'd get to the next level they'd say: 'See, it's going to end now!' she laughs. But Gillis, who kept moving forward, now admits, "I certainly didn't intend to last this long. It wasn't a goal, but having reached it, I'm really quite pleased."

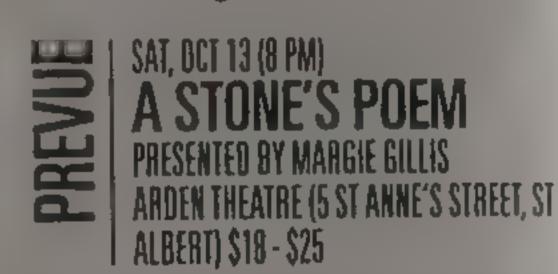
FOR AUDIENCES, who continue to fill theatres to see the wholesome 54 year-old modern dancer, Gillis offers

> powerful glimpse into an ethereal universe that guides her life. "It does feel like you're listening to a voice." she says. "And when the voice says 'go,' you go and when the voice says 'stop ' you stop. It feels more like chan neling than anything else."

In Gillis's recent work, titled a stone's poem she focuses on

rocks, stones and bones from around the world, creating a dance about the forces she finds in nature.

The music, based on recreated bronze-age instruments from a



Scottish archeological site, original ly had some war cries that didn't quite fit with Gillis's placid tempera ment. "It was a little 'pillage and plunder' for my taste," she says of the original score, "but some of il was absolutely gorgeous." So she acquired the rights to have the music altered and textured to nurture the gentle, creative mystical environment that has enveloped her since she was a child. V

INDULGE YOUR PASSION FOR BOOKS!



Monday October 15 7:30 pm

Anna Porter author and founder of Key Porter Books presents her new book, Kasztner's Train:

The True Story of Rezso Kasztner, Unknown Hero of the Holocaust

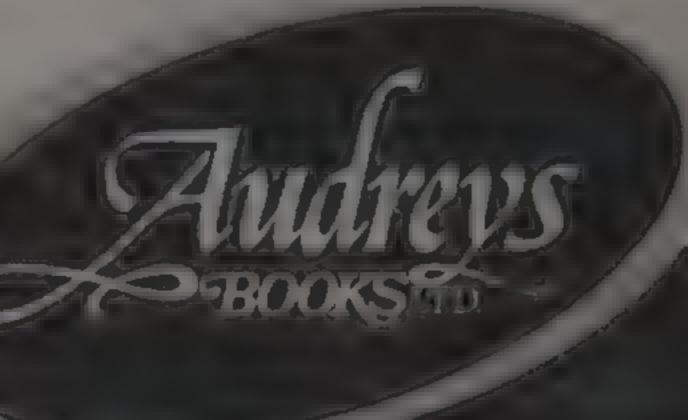


Saturday October 13 3:00 pm

Kenneth Oppel

Join this beloved author for the book launch of his latest novel, Darkwing, prequel to the Silverwing saga.

At the Stanley Milner Branch of the Edmonton Public Library



Kathy Reichs

reads from her thriller, Bones to Ashes, the 10th novel featuring the marvelous Temperance Brennan.



Thursday October 18 7:00 pm

(780)423-348710702 Josper Ave. www.audreys.co

respected co-author of Hot Air. Meeting Canada's Climate Change Challenge...Tuesday, Oct. 16 at 12 noon

Drop by and meet Mark Jaccard, internationally

SAVE 25% ON ALL THE GLOBE AND MAIL BESTSELLERS EVERYDAY

LitFest gets Hot for the North

JAY SMITH / Jawe week w. com

cling to our city aren't a particularly comfortable fit for the literate urbanite. ("City of Champions," namely, just can't be said in polite company.) This weekend, however, one of Edmonton's more accurate nicknames—"Gateway to the North"—is receiving the literary treatment from the second annual LitFest, aka the Edmonton International Literary Festival.

Artistic director Miki Andrejevic explains that Edmonton is a uniquely appropriate location for an exploration of the "Hot North," this year's festival's theme.

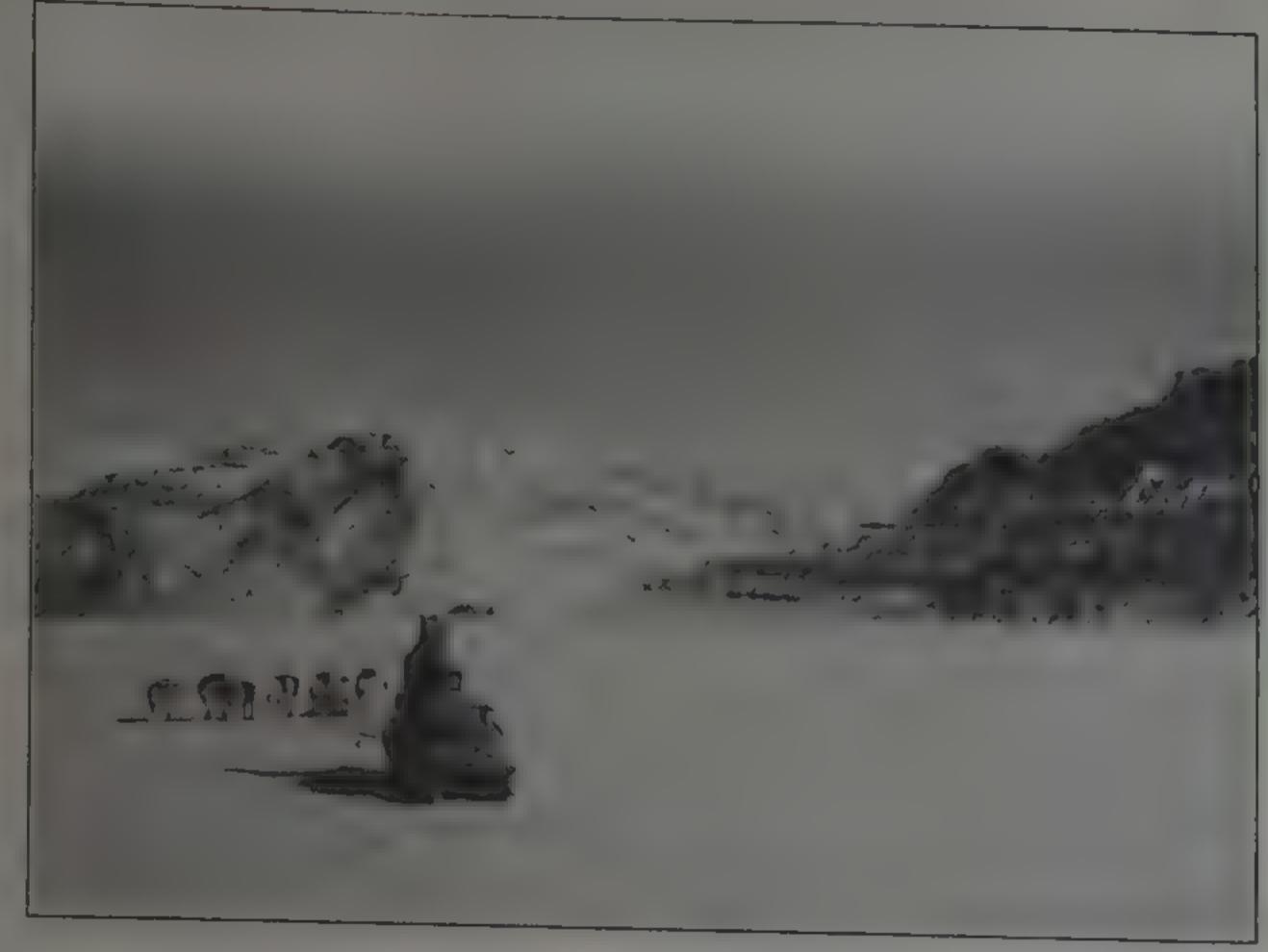
Think about it: historically, we have been a halfway point between the Canadian north and the more populous south. Authors such as Rudy Wiebe, whose massively influential work has been preoccupied with our country's North, call the River City home. Moreover, despite our geographic isolation from the more celebrated (and lettered) urban centres, Andrejevic claims he is not alone in considering Edmonton an "incubator" for both established and emerging literary talent.

So, let the literary non-fictional festivities begin.

"We're the only Canadian literary festival that focuses exclusively on literary nonfiction," Andrejevic adds. (Literary nonfiction, in case you're wondering, is a hybrid genre that Andrejevic says encompasses the analytic modes of journalism, the creativity of a novelist, and the wordplay of a poet.)

"Obviously, the theme of the festival is the north ... it's a timely topic. The North's environment is really the focus of world attention," he says.

ANDREJEVIC POINTS OUT that debate about the Northwest Passage—whose



IHU, OCT 11-SUN, OCT 14
LITFEST: HOT NORTH
VARIOUS LOCATIONS
VISIT LITFESTALBERTA, ORS

waters will likely become navigable in the near future thanks to the effect of global warming on ice caps—has already started.

"It's going to be the centre of international conversation, what country the Passage belongs to, or whether it's international waters."

So don't expect this literary festival to be dry. The writers at this year's Lit-Fest hail from around the world and share in common a dynamic perspective on both writing and the idea of the North.

London-based Melanie McGrath lived among the Inuit while researching her book, The Long Exile. Andrejevic expects her reading to be a festival highlight. "[Hers] is a fascinating book that has received rave reviews in

Europe and the United States, but it's just not that well known here," he says.

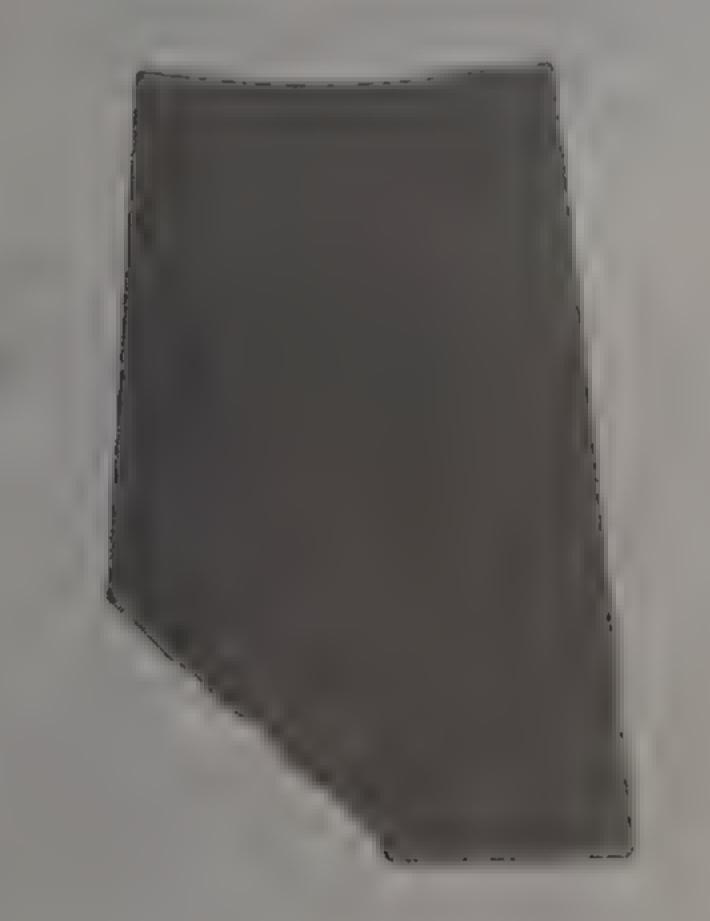
Britain's George Monbiot, Guardian columnist and "one of the world's most influential radical thinkers," according to LitFest, will discuss the Arctic environment alongside well-known Albertan environmentalist and writer Andrew Nikiforuk.

Elizabeth Kolbert, staff writer at The New Yorker and author of Field Notes from a Catastrophe: Man, Nature, and Climate Change will speak. Local authors Rudy Wiebe, Curtis Gillespie, Ted Bishop, Linda Goyette, Janice Williamson and Todd Babiak will also share their insights.

Andrejevic points out that the unique part of LitFest is how the readings almost always include multiple authors, and that there is ample opportunity for audience involvement after the reading proper. "It's really fascinating to see how people who [don't usually] want to go hear a reading" get involved in these discussions. •



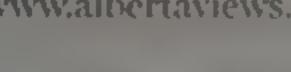
LESS COWBOY. MORE CONTROVERSY.



Your Province. Your Magazine.

albertaviews

www.albertaviews.ca.



God favours personal over political

BRYAN BIRTLES / bryan@vuaweekly.com

In the midst of a civic election in which one of the main issues is finding a way to deal with the crisis of homelessness in our city, it seems fitting that God's Favoured Child should be opening at the Azimuth Theatre. Though as writer and performer James Hamilton explains, his one-man show about the inner mind of a street person named Benjamin is less concerned with the political aspects of the housing crisis, and more concerned with the humanity of the character he has created.

"It talks about loss and pain and panic really on the base levels," Hamilton explains of the play. "It's about this guy who has been hit with everything in life to the point that it becomes comical. How he tries to cope with that is coming to the realization that God is keeping a very

Even though Hamilton might be

PREVILE

THU, OCT 11 - SAT, OCT 27 (THU - SAT 8 PM, PLUS SAT 2 PM)

GOD'S FAVOURED CHILD WRITTEN BY JAMES HAMILTON

PERFORMED BY JAMES HAMILTON
DIRECTED BY STEVE PIROT
LIVING ROOM PLAYHOUSE (11315 - 106 AVE)
PAY WHAT YOU CAN

focused on the human emotions of his character, he admits that the politics of homelessness have somewhat encroached upon his play because of the circumstances he has found himself in.

"Being in rehearsals and the neighbourhood that the [Azimuth Theatre/The Living Room Play house, where the play is going up] is in, I'm seeing a lot of people pushing around shopping carts while I'm going to rehearsals where I act around a shopping cart for six hours," he says. "I do notice there's a lot more people out there. I seem to be doing a lot more character study than I normally

would because they're a lot more accessible than they were, so it definitely factors in."

IN FACT, CHARACTER STUDY is where the play first came from. First performed at 2003's NextFest, God's Favoured Child was born out of an encounter with a homeless man in the city's core.

"I was sitting in the back of a bus downtown in front of the Telus building and there was this guy sitting there with a shopping cart absolutely screaming at this empty space beside him," Hamilton says of the inspiration for the play. "We were sitting there for about ten minutes and the homeless guy, for the entire time, was nodding and listening to the arguments that the invisible person had and then went right back into it—it was an incredible debate. I remember the bus ride home and I really wondered what he was talking about." v



ant-i-fact:

one person can make a difference

Hands Across Africa's

Second Annual Charitable Art Auction*

art • wine • food • music

Saturday, October 27 – 7 pm Pleasantview Community League

10860-57Ave

Tickets \$15 in advance or \$20 at the door email HAAtix@hotmail.com for tickets

*Only cash or cheque will be accepted for auction items.



Vigelti,

www.handsacrossafrica.org

FAX YOUR FREE LISTINGS TO 426.2889
OR E MAIL GLENYS AT
LISTINGS BYUEWEEKLY COM
DEADLINE IS FRIDAY AT 3 PM

DANCE

MARGIE GILLIS A July 5 Ste Anne St, Ste Albert (459-1 3 3 4 no) • \$25 (adult)/\$18 (student) at

GALLERIES/MUSEUMS

AGNES ENGERA GALLERY 12310 Jasper Ave (482-2854) • Open Tue Sat 10am-5pm • Emestine Tahedi solo show • Until Oct. 11

A. J. OTTEWELL ARTS CENTRE 590 Broadmoor Blvd.
Sherwood Park (467-1497) • Fall show and sale of the Art
Society of Strathcona County • Oct. 19-20 (10am-5pm); Oct

Alberta CRAFT COUNCIL GALLERY 10186-106 St (488-6611) • Open Mon-Sat 10am-5pm (closed all hols) • Feature Gallery: DIMENSIONS 2007: An annual juried exhibition by the Saskatchewan Craft Council featuring 36 pieces in various mediums; jewellery through to furniture: Oct. 13-Dec. 1, opening reception: Sat. Oct. 13 (2-4pm) • Discovery Gallery: TEN ITA (HEAVENLY PLANK): Handcrafted wood furniture by George heagle; until Oct. 27 • FROM BEAST TO BEAUTY Contemporary felted objects made with a Canadian

ART GALLERY OF ALBERTA Enterprise Square, 100, 10230 Jasper Ave . Open Mon-Fri 10:30am-5pm; Thu 10:30am-Spm (4-8pm free admission); Sat-Sun 11am-5pm • Drop-In: Tours, Sat and Sun (12:30, 1.30, 2.30 and 3:30pm) . KURT SCHWITTERS, COLLAGE EYE. Works by Schwitters and his contemporaries, until Nov. 4 . AGA loctures: at the U of A Fine Arts Building (FAB) Rm 2-20: Production and Consemption in the Collages of Kurt Schwitters free lecture. by Steven Harris, Oct. 11 (7pm) . Kurt Schwitters' Cathedral of Erotic Misery: The Merzbau, lecture by Elizabeth Burns Gamard, Oct. 25 (7pm), \$10/\$5 (AGA member)/U of A students free . POP ART From Britain, USA and Canada; until Nov 25 • FUN HOUSE Artworks explore the idea of constructed illusion, trompe l'oeil, false reality and faux finish; until Jan. 6 . THE 1950S FORD SHOW. Curated by Anthony. Eastern, until Jan. 6 . All Day Saturday: Oct. 20 (1-4pm)

BILTON CENTRE FOR CONTEMPORARY ART—RED DEER 48, 5809-51 Ave, Red Deur (403-343-3933) • New gallery featuring art work by Andrea Dettmar and Jason Frizzell •

CHAISTL BERGSTROM'S RED GALLERY 9621-82 Ave (439-8210) • Open: Mon-Fri 11am-5pm • HOI POLLOI: Folk art by Matthew Lyall McCoy: portraits that represent the overyday moments of people • Until Oct. 19 • Opening reception. Thu, Oct. 11 (7pm)

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • FALL SHOW Artworks by gallery artists, and new acquisitions. Featuring works by Pablo Picasso from the Marina Picasso collection; until Oct. 13 • New artworks by Montreal painter Dominique Gaucher; Oct. 20-Nov. 3

FAB GALLERY Rm 1-1 Fine Arts Bldg, 112 St, 89 Ave (492-1381) • Open Tue-Fri 10am-5pm, Sat 2-5pm • A POINT PARENTHETICAL Ian Graig (MFA printmaking) • Until Oct. 20

FRINGE GALLERY 10516 Whyte Ave (432 0240) • SMITHEREENS. Artworks by Nicole Galellis • Through Opening

PRONT GALLERY 12312 Jasper Ave (488-2952) •

VINHOUT ILLUSION Paintings by Greig Rasmussen • Until
Oct. 20 • Opening reception: Sat, Oct. 13

Main FI, Sir Winston Churchill Sq (496-7030) • Open Monfri 9am-9pm, Sat 9am-6pm, Sun 1-5pm • Edmonton Art Club members artworks; until Oct. 30 • Edmonton Weaver's Guild Exhibit until Oct. 30 • Origami Festival—Friends of Folding:

THE BALLERY ON MAIN-LACOMBE 2nd Level, 4910-50

Ave. Lacombe (403-782-3402) • GALLERY MOSAIC New

Playing lavorites chosen by local citizens and gallery supporters

Oct 26-28 • Oct 26 (7-10pm), with music by Stephen

Cregg. Oct 27 (12-5pm) demo by Thyra Whitford, guitar by

Stephen Cregg. Oct. 28 (12-5pm) demo by Paula Maria Lewis

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Sn 10am-Spm, Sat 12-4pm • Main Gallery: ANNEX: Artworks by Beth Paderson (2006-2007 artist in residence) • Front Ream PORTAL, Mural featuring artworks by four artists, until Nov 3 • Beth Pederson will be in advandance for the opening, and will present an artist's talk at Harcourt House on Sat, Oct. 13 (1pm)

JEFF ALLEN GALLERY Strathcona Place, 10831 University

Ave (433-5282) • Open Mon-Fri Sam-4pm • DUGUID

DAZZLE Landscapes by Harry C. Duguid • Until Oct. 25

JOHNSON GALLERY (SOUTH) 1.11 85 St (465-6171) •

..., Sat 10am-5pm • ALBERTA OIL

..., Suc in Box, David Brooks, Chain

..., Len Tracky Mardon Anne

..., ... • Until Oct 23

14 (noon until sale time) • Fine Art

Crosdman Show will Arts Centre, 590

Broadman Show will Park • America s by the She Edith

Wong, Erin Webb, Sonja Marinoska, Margaret Klappstein, and Robert Howard • Until Nov 1

McMULLEN SALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-En 10am-8pm; Sat-Sun 1-8pm • ALL DAY/EVERYDAY. Displaying the everyday gestures of the human experience; until Oct. 14 • ROSENBURG QUILTS Department of Human Ecology, U of A. Oct. 20-Dec. 9

MCPAB 5411-51 St. Stony Plain (963-2777) • Open Mon-Sat 10am-4pm, Sun 10am-6 30pm • MOMENTS IN TIME. Watercolour paintings by Elaine Funnell; until Nov. 1 • The Dining Room Gallery: Paintings by Mary Paranch, until Nov 8

MUSEÉ HÉRITAGE MUSEUM 5 Ste Anne St. St. Albert (459-1528) • LOIS HOLE CENTENNIAL PROVINCIAL PARK Exhibition about making a park and protecting habitat • Until Dec. 9

PETER ROBERTSON GALLERY 10183-112 St [465-2162] • Open Tue-Set 10am-5.30pm or by appointment Sun-Mon 11am-5pm • VISUAL POETRY: Abstract paintings by Alice Teichert; until Oct. 13 • CHINA SENSATION: Sculpture, photography and painting by 13 artists from Chengdu China • Oct. 18-Nov. 10

PORTAL GALLERY 9414-91 St (702-7522) • Open Tue-Fri 12-8pm; Sat 12-7pm • ALL THINGS BEAUTIFUL. Artworks by Cheri Denis • Until Oct. 31

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat (10am-5pm), Thu (10am-8pm) • READING TREES: Artworks by Risa Horowitz and the Bookmaking group Barb Pankratz, Jeanne Germani, Paula Wintink, Trudy Mason, and Wendy Hodgson-Sadgrove; until Oct. 27

SCOTT GALLERY 10411-124 St (488-3619) • Open Tue-Sat 10am-5pm • LANDSCAPES: Paintings by Gerald Faulder; until Oct. 16 • Paintings by Francine Gravel; Oct. 20-Nov 6

SNAP GALLERY 10309-97 St (423-1492) • Open Tue-Sat 12-Spm • Main Gallery: 25th Anniversary Biennial Print Competition; until Oct. 13 • SEARCHING FOR BALANCE Leszek Wyczolkowski's printworks reflect the artists search for a balance between intellect/geometry, and organic/instinctive; until Oct. 13 • DAY OF DISCOVERY: Sketches and etchings by Jun Shirasu; Oct. 18-Nov. 24; opening reception: Thu, Oct. 18 • Studio Gallery: SNAP students' exhibition; until Oct. 13 • Studio Gallery: LOVE THOSE CLOTHES YOU WEAR: Fundraiser and silent auction; Oct. 13 (7-11pm) • Printworks by Andrea Zarwig, Travis Sargert, Jose Oullete, Colleen Langford, and Chelsea Boiha; Oct. 18-Nov. 24; opening reception: Thu, Oct. 18

SPRUCE GROVE GALLERY 35-5 Ave, Spruce Grove • MEDLEY OF MEMORABLE MOMENTS: Artworks by Elaine Turner and Doris Pinkoski; until Oct. 13 • A COUNTRY SIDE OF ALBERTA: Artworks by Comine Roberts; Oct. 16-Nov. 2; opening reception: Sat, Oct. 20 (1-4pm)

TELUS WORLD OF SCIENCE 11211-142 St (452-9100) • IMAX Films: Dinosaurs Alive!: An Adventure in IMAX; and Humcane on the Bayou and Whales play daily

TU GALLERY 10718-124 St (452-9664) * SAWS (Southern Alberta Woodworkers Society) * Until Oct. 14

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • TERRAIN: Artworks by Gary Langman and Judith Martin • Until Nov. 3

YOUTH EMERGENCY CENTRE 9310-82 Ave • Silent auction, artworks by the Emerging Artists' Society of Alberta will be exhibiting • Oct. 13-14 (10am-5pm)

UTERARY

AUDREYS BOOKS 10702 Jasper Ave (423-3487) • Michael Chettleburgh discusses his new book, Young Thugs: Inside the Dangerous World of Canadian Street Gangs; Oct. 11 (7:30pm) • Reading by Anna Porter from her new book Kasztner's Train: The True Story of Rezeö Kasztner, Unknown Hero of the Holocaust; Oct. 15 • Meet Mark Jaccard, author of Hot Air: Meeting Canada's Climate Change Challenge; Oct 16 (noon) • Alberta Magazine Publishers Association; Oct. 16 (7pm) • Dave Margoshes launch of Bix's Trumpet and other stories; Wed, Oct. 17 (7:30pm) • Author Kathy Reichs' release of her new book, Bones to Ashes; Oct. 18 (7pm)

BLUE CHAIR CAFÉ 9624-76 Ave (469-8755) • Story Stam:
An opportunity for writers to share their work, explore their talents and show off • third Wed each month • \$5 (donation)

LAURIE GREENWOOD'S VOLUME II 12433-102 Ave (488-2665) • Reading by Peter Behrens, author of Law of the Land • Wed, Oct. 17 (7.30pm)

HESTIVAL Various venues downtown Edmonton (430-1918)

Canada's only Creative Non-fiction Festival bringing together some of the world's best-selling, award-winning and emerging authors, writers, filmmakers and artists at readings, panel discussions and presentations. For its sixth year, LitFest is focusing on the Hot North as a place inspired by the people and issues that are driving some of the best creative non-fiction works being created today. Writers Cabaret: hosted by Ted Bishop, author of Riding with Rilke. Oct. 11-14. \$10-\$20 at TIX on the Square.

old Timer's CABIN 9430-99 St (439-2005) • Kiran Desaireading from The Inheritance of Loss • Thu, Oct. 11 (7:30pm) • \$5 at Greenwoods' Bookshoppe

ST. THOMAS CAFÉ-ST. ALBERT 44 Ste Thomas Street, St. Albert • Poets Ink! • Thu, Oct. 11 • Thu, Oct. 18

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq. Centre for Reading and the Arts (496-7000) • Kenneth Oppel reading from his new book, *Darkwing*, Oct. 13 (3pm); free • Author reading by Mr. Hage, Oct. 20

STONY PLAIN LIBRARY 112, 4613-52 Ave, Stony Plan (963-5440) • Marty Chan will discuss the craft of writing • Oct. 15 (7pm) • Free

STORYTELLING (437-9555) • City Arts Centre, 10943-84
Ave; Monthly Storytelling Circle Everyone welcome to tell
stories or to come and listen; second Fri each month through
to June 2008 (8pm); \$3 admission, first time free

3 BANANAS CAFÉ Sir Winston Churchill Square • WOW-Wired on Words. We all have something to say, amateurs and professionals alike. Let this creative writing process guide you into self-discovery • Meetings bi-monthly, Sun (4-6pm) for info e-mail feelgoodbewelfin2007@gmail.com

UPPER CRUST CAFÉ 10909-86 Ave (422-8174) • The Poets' Haven Monday Nights weekly reading senes presented by Stroll of Poets • Every Monday Night [7pm] • \$5 • Featuring poetry by Dean MacKenzie, Marguerite Redshaw, Carolyn Hernandez, and Ron Kurt; Mon, Oct. 15

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Thu (8 30pm), \$11, Fr. (8 30pm), \$20; Sat (8pm), \$20 Sat (10 30pm), \$20 • Every Wed (8 30pm); Wacky Wednesday; \$5 • Chris Molineux; Oct. 11-13 • Call Verducci, Oct. 18-20

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Open nightly 8pm, Fri 8pm and 10.30pm, Sat 8pm and 10.30pm, Sun 8pm • Tony Woods, Mike Tod, Andrew Iwanyk, and Kelly Dakus; until Oct 14 • Hit or Miss Mondays; Mon, Oct 15 • Alternative Comedy Night, Tue, Oct. 16 • Jeff Capri, Kelly Soloduka and Lars Callieou; Oct 17-21

DOW CERTENNIAL CENTRE 8700-84 Street, Fort
Saskatchewan (992-6400/451-8000) • The Great Comedy
Show: Cory Mack (MC) with headliners Rocky Laporte and
Michal Lauzière • Oct. 12-13 (8pm) • \$46 50 (adult)/\$44 50
(senior/student) at TicketMaster

NEW CITY LIKWID LOUNGE • Comedy Extravaganza hosted by Kathleen MacGee; first Tue each month; no minors, 8.30pm (door), 9pm (show) • \$5

RIVER CREE CASINO . Brent Butt . Oct 17 (8pm)

RIVERSIDE BAR AND GRILL 367 St. Albert Rd (460-1122)
 Wednesday Night Live: Open stage every Wed for comedy, and music hosted by Barbara May and the Tumbling Dice (8-10pm)
 No cover

WINSPEAR CENTRE (428-1414) • The Mustard Seed's Laugh for Life Gala with comedians Ken Davis and Bob Stromberg, Fundraiser, including Lewis Lavoie (live painting), auditions and Wes Yacruk and his band • Fri, Oct. 19 (6 30pm) • \$30 at the Winspear box office

YUK YUK'S KOMEDY KABARET Londonderry Mall [481-9857] • Open Wed-Thu 8pm, Fri-Sat 8pm and 10.30pm • Sun. Industry Night \$10 • Amateur Night Tuesdays • Pauly Shore, Vic Alejandro, and Jason Blanchard; Oct. 11-13 • Jebb Fink, Oct. 17-20

THEATRE

ALMOST, MAINE Varscona Theatre, 10329-83 Ave (434-5564) • Shadow Theatre • A mythical tale set in mythical small-town by John Cariani • Oct. 18-Nov 4 • Tickets available at TIX on the Square

THE DAREDEVIL OPERA COMPANY Festival Place, 100 Festival Way, Sherwood Park (449-3378/464-2852) • The Daredevil Opera Company of circus performers and thrill clowns, telling poetic and pyrotechnic stories. Inspired by silent film, animation, vaudeville, circus and mythology, live music and sound effects, slapstick, fire, pyrotechnics and outrageous props create a hilarious form of a live-action cartoon • Oct. 13 (2pm and 7:30pm) • \$26 (adult)/\$18 (child) at Festival Place box office

DIE-NASTY Varscona Theatre, 10329-83 Ave (433-3399) • Impr soap opera will begin the new season with a brand new theme • Starting Oct. 15

OUCK DUCK BANG TransAlta Arts Barns, 10330-84 Ave (420-1757) • Firefly Theatre, Fringe Theatre Adventures • An innovative new spectacle featuring aerialists, dancers, gadgets, stunts and live music • Oct. 11-21 (8pm)

GOD'S FAVOURED CHILD Living Room Playhouse, 11315-106 Ave (454-0583) • By James Hamilton • Oct. 11-27

L'HOMME INVISIBLE (THE INVISIBLE MAN) La Cité 8627 rue Marie-Anne-Gaboury, 91 St (469-8400) • L'UniThéâtre • A completely bilingual play by Patrice Desbiens • Oct. 18-20 (8pm); school matinee/seniors' brunch: Oct. 19 (noon) • \$23 (adults)/\$15 (students)

CLAUDIA Citadel Rice Theatre, 9828-101A Ave (425-1820)
 By Kristen Thomson, directed by Chris Abraham starring Lisa Repo-Martell. Claudia, a preteen girl, finds herself suffering the triple afflictions of puberty, unpopularity and her parent's divorce. For mature audiences

LITTLE WOMEN John L. Haar Theatre, 10045-155 St (497-4393/420-1757) • MacEwan Theatre Arts and Theatre Production • Based on Little Women by Louisa May Alcott, music by Jason Howland, lyrics by Mindi Dickstein, book by Allan Knee • Oct. 19-27 • \$18 (adult door)/\$14 (student/senior door)/\$12 (adult adv)/\$9 (student/senior adv) at TIX on the Square

NASHVILLE OUTLAWS Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Go for a ride with the had boys of country, featuring the music and offbeat lives of Willie Nelson, Waylon Jennings and Johnny Cash • Until Nov 4 • \$49-\$79

NOISES OFF Citadel Shoctor Theatre, 9828-101A Ave (425-1820) • By Michael Frayn, directed by 8ob Baker, starring John Kirkpatrick, Julian Arnold, and Tom Wood. A funny troupe of well-meaning actors and their director bumble their way through to the disastrous closing night of their low-budget production of "Nothing On" • Until Oct. 14 • Tickets available at the Citadel Theatre box office

Theatre, 8529 Gateway Blvd (420-1757) • Written and directed by Barbara Pollard, starring Andy Thompson, Denise Jones and Sara Bynoe • Oct. 11-28, opening night: Oct. 12 (8pm), Tile-Thu, Sat (8pm); Fri (6pm and 9:30pm); Sun mat (2pm) • \$24-\$39 at TIX on the Square

29 Jubilations Dinner Theatre, 8882-170 St, WEM (484-2424)

• Special Agent Jack Bauer always gets his man, or in this case, woman • Until Oct. 28

WIMY Citadel Maclab Theatre, 9828-101A Ave (425-1820) • By Vern Thiessen, directed by James Macdonald • In 1917, aided by a nurse from Nova Scotia, four wounded Canadian soldiers are recovering in a field hospital in France in the wake of the battle for Virny Ridge Coincides with the 90th anniversary of the Battle of Virny Ridge • Oct. 20-Nov. 11

YOU ARE HERE Waiterdale Playhouse, 10322-83 Ave (420-1757) • Alison, an independent, unconventional woman, who is "never the marrying type," unfortunately marries psychologist and wannabe screenwriter Jerry • Oct. 17-27 (8pm; Sun matinee 2pm) • \$12-\$16 at TIX on the Square, door



FOR THE WEEK ENDING DCT 11 2007

1. Iron & Wine - The Shepherds Dog (sub pop)

2. The Weakerthans - Reunion Tour (anti)

3. Mark Knopfler - Kill To Get Crimson (mercury)

4. Sam Baker - Pretty World (sam baker)

5. Mary Gauthier - Between Daylight And Dark (lost highway)

6. Steve Earle - Washington Square Serenade (new west)

7. Stars - In Our Bedroom After The War (arts & crafts)

8. M.I.A. - Kala (xl)

9. Pinback - Autumn Of The Seraphs (touch & go)

10. New Pornographers - Challengers (last gang)

11. The Sadies - New Seasons (outside)

12. Bettye LaVette - The Scene Of The Crime (anti)

13. Samantha Schultz - Both Sides (samantha schultz)

14. Blue Rodeo - Small Miracles (warner)

15. Shuyler Jansen - Today's Remains (black hen)

16. High On Fire - Death Is This Communion (relapse)

17. The Traveling Wilburys - Collection (rhino)

18. St. Vincent - Marry Me (beggars)

19. The Wheat Pool - Township (shamless)

20. Ministry - The Last Sucker (megaforce)

21. Animal Collective - Strawberry Jam (domino)

22. Akron/Family - Love Is Simple (young god)

23. Various - The Gift: A Tribute To Ian Tyson (stony plain)

24. Shout Out Louds - Our III Wills (merge)

25.Aesop Rock - None Shall Pass (def jux)

26. Caribou - Andorra (merge)

27. Wilco - Sky Blue Sky (nonesuch)

28. The National - Boxer (4ad)

29. Greg Brown - Yellow Dog (red eye)

30. Joan Armatrading - Into The Blues (429)



10355 Whyte Ave. Shop online at megatunes.com 434-6342



Manoel de Oliveira takes a really long look into a Magic Mirror

OMAR MOUALLEM / omar@vuaweakly.com

anoel de Oliveira's Magic Mirror is a satire Lof aristocracy and the Catholic Church. The Portuguese picture follows Luciano (Ricardo Trêpa), an



ex-convict with a soft and forgiving heart. It's not clear what he was in jail for (drug dealing, according to the press kit), nor does it particularly matter, because his past has very little to do with his future—no matter how much the script dwells on it. He reenters the world as an assistant to a wealthy heiress, Madame Alfreda (Leonor Silveira), who believes herself holier-than-thou, and surrounds herself with priests and scholars, passing the time with biblical facts

Regardless of her millions of dollars in estate, Alfreda's only wish is to experience an apparition of the Virgin Mary. After one of her compadres, a professor and biblical expert, tells her that he has evidence that Our Lady of Peace was rich herself, Alfreda is con vinced that it could happen for her

She is completely delusional, and Luciano knows it. Yet his kindness, and instinct to give people what they want (perhaps this is where the narcotic selling past plays a role), will not let him rest without seeing her life fulfilled. He recruits an old crime buddy to help concoct a Virgin Mary vision. Rather than forge a grilled cheese sandwich with the Virgin's image in the toast, they hire a young prostitute

OCT 12, SUN, OCT 14 & MON, OCT 15 (7 PM)

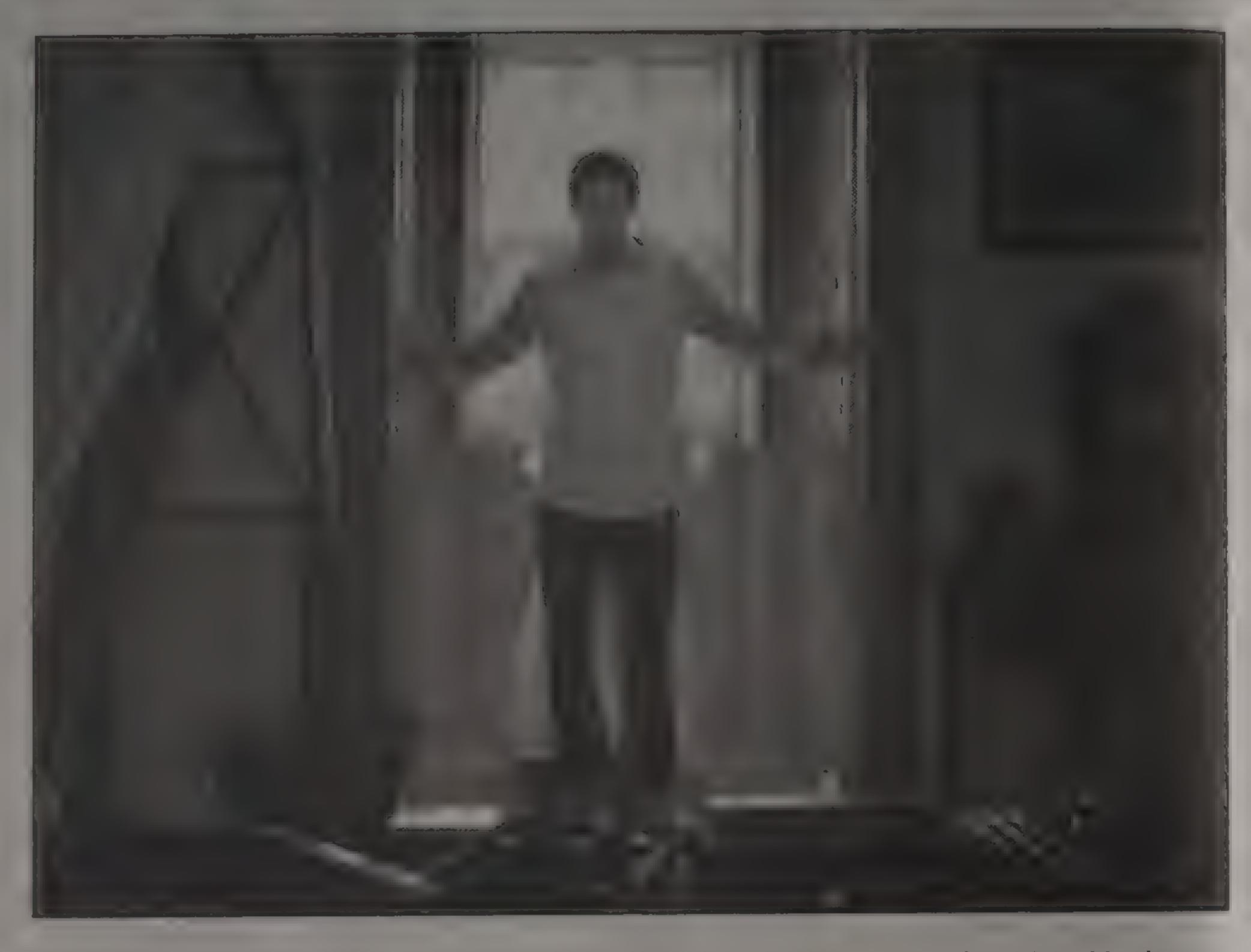
METRO CINEMA, \$10

to play the saint. However, the big show is delayed, and delayed, and delayed

OLIVEIRA, WHO ALSO scripted Magic Mirror from the novel by Agustina Bessa-Luis, is 99 years old, and his film very much feels like it was directed by a 99-year-old. It's wise and charming, yet rambling and aimless, taking forever to get anywhere. There is really about an hour of story here, but it's overstretched for an ambling 137 minutes. Everything else is dialogue—two characters at a time telling a story of forced wisdom and empty spirituality.

The air-headed wealthy walk and talk with a stiff sereneness that, once adjusted for, is quite amusing. Unfortunately the protagonist, Luciano, is dull in his environment. Criminal past aside, he's about as thin as the celluloid film he's projected off of, with nothing but his good looks and good heart to show for.

Oliveira does, however, squeeze smiles from his audience in his many silly Fellini moments. The rich's selfassuredness and quirkiness, and fixation on Catholicism, brings forward memories of La Dolce Vita, albeit at



the speed of which grandpa remembers your age. Visually he recalls the work of Luis Bunuel, concentrating the players in still shots with plenty mise en scène to observe, and again,

like grandpa, the camera only budges with the utmost effort.

Magic Mirror balances boredom and blithe in a way that only European cinema can get away with. It's

probably best viewed in chapters, over cups of coffee or maybe just with a pillow to catch your head. Who knows, maybe the Saint Mary will appear in your dreams. V

Two docs look at the suffering of war's bit players



The prisoner in The Prisoner, Or: How I Tried To Kill Tony Blair is prisoner #151186, held for nearly eight months in Abu Ghraib. Yunis Khatayer Abbas and his three brothers were arrested on Sep 23, 2003 for making a bomb intended for Tony Blair on his upcoming visit to Iraq

Directors Michael Tucker and Petra Epperlein caught the arrest on camera in Gunner Palace, their 2005 documentary detailing the 2/3 Field Artillery Unit in Baghdad. Yunis protests he's a journalist, mutters, "Just shut your mouth in Iraq" after being told to "shut up!" by one soldier, and then he's hauled off because he won't stop talking to the camera

In July 2005, Tucker told Vue that Yunis was "the whole focus of my life right now" and the story was Gunner Palace's "'biggest footnote." That footnote is now, through the recorded memories of Yunis

(himself a freelance cameraman after US) troops entered Iraq), an appalling exposé of the failure of every kind of intelligence military, governmental and the most basically human—in the Iraq debacle.

There was no evidence of bomb-making at the brothers' family home, to which they'd just returned after a party, but Yunis's videotapes were deemed suspicious. Official reports shown here admit incompetence, the innocence of nearly all detainees in Abu Ghraib's Camp Ganci, and sub-human prison conditions: dirt, bugs and rat feces in the food, tattered clothing, poor sanitation.

Yunis's surreal moments of imprisoned hell—jailed by Uday Hussein and shocktortured in 1998 after he wrote a piece on the embargo against Iraq, then humiliated, spat on and beaten five years later in Camp Ganci—are emphasized with comic book illustrations and people's words as captions. It's a cartoonish nightmare with ordinary tragis, who've only known America through pop-culture TV, becoming trapped in easy stereotypes by the occupying forces.

The most telling moments come out of Yunis's wordlessness. His snapshots of a fallen Baghdad show vanished Hussein statues, husks of cars, grey clouds of smoke. He can't talk about the arrest and he says nothing of his last round of interrogations, in Abu Ghraib's "hard site." In prison, he refused to stop recording. He secretly wrote observations on cigarette foil that he hid in his mouth and, on his underwear, he wrote the names and numbers of prisoners who died from failing health or in mortar attacks on a prison compound that wasn't even properly protected.

After being released, at last, in May 2004, Yunis seems to keep himself going by being with his family and finding some sort of laughter, however black and absurd, in what happened. "We hated this war," he says and then his slightly awkward English perfectly sums up his treatment as horribly typical of what the war has been like for those Bush said it would liberate: "I am Iraqi people, civilian people." The occupiers who jailed Yunis and his brothers after finding nothing incriminating in their home, though, cannot even admit they took away his freedom for eight months. The Army claims it has no record of Prisoner #151186 on file.

JOHN BUL DAU, Panther Bior and Daniel Abul Pach escaped the war in their country, but at a terrible price. Separated from their families as they fled government forces in the south of Sudan, thousands of "Lost Boys" walked to Ethiopia for asylum in 1987, then plodded hundreds more miles south to Kenya in 1991, living in a UN Camp in Kakuma ever since. Christopher Quinn's and Tommy Walker's documentary God Grew Tired Of Us can only touch on the deaths, suffering and hunger that these boys experienced, but even the few images and few words about those days are heartrending

Like The Prisoner, this is a documentary about the scars of war that circles around how strange and incomprehensible a survivor's fate can be. The three are resettled in America, and we see, through

these newcomers' eyes, that North America really is "a very strange place." The trio faces searing assimilation pains in 3 new world so impersonal and individual. istic, but they are fuelled by a deep concern for the Sudanese back in the camps and a desire to give back to their people and homeland. And John's reunion with his mother is, much like her reaction in the airport, beyond words.

This well-meaning doc leaves much unrecorded and unexplained, though Why were these three brought over and by what organization? What about the other boys they live with? (We're not even told of Lost Girls until near the end. How did John and Panther come to afford their own cars after three years? And does the film focus on John because he's a spokesman for a cause? It's Daniel who seems the most thoughtful and searching of the three, yet he's shown the least, perhaps because he still hasn't found his family. But this film seems wary of a Western viewer quickly growing tired of too much sad, deep truth. v

Lady Chatterly lets you into her head and her pants

JOSEF BRAUN / josef@vueweekly.com

Based on John Thomas and Lady Jane, an earlier draft of DH Lawrence's scandalous 1928 novel Lady Chatterley's Lover—a draft most notable for being less didactic than its successor—French wrier/director Pas-

cale Ferran's Lady Chatterley certainly trumps all earlier attempts at adapting Lawrence's tale of corporeal and class liberation.

Pleasurably languorous in its unravelling, Ferran's approach accounts for a broad spectrum of the sensuality and natural atonement Lawrence was championing. Landscape, seasons, weather and time, phallic, intricate flora, measured sexual exploration, a careful recognition of how closely environmental and spiritual disintegration are linked, all of these elements are woven into the mix here in what is a surprisingly absorbing two-and-a-half-hours of period adultery and unadulterated splendour in the grass.

"The body behaves in strange ways" is a conspicuous snippet from a conversation between several men near the start of Lady Chatterley, a film as much about the mutilation and emasculation of men by war and exploitive labour as it is about the oppression of social mores upon our erotic impulses.

Clifford (Hippolyte Girardot) survived the trenches but lost the use of the lower half of his body. His impotence is poorly concealed by his authority over a mine and its underpaid workers. His wife Constance (the extraordinary Marina Hinds) is, strictly speaking, surviving bourgeois wifedom, but is morbidly losing her sense of self-knowledge and vivacity. Thus its something of a miracle that she's accidentally granted a glimpse of the gamekeeper Parkin (Jean-Louis Coulloc'h) as he bathes his naked, muscular torso out near his cabin in an isolated clearing on the couple's property. One look was all it took-from here onward, it's a seductively gradual progression toward a chain of secret consummation.

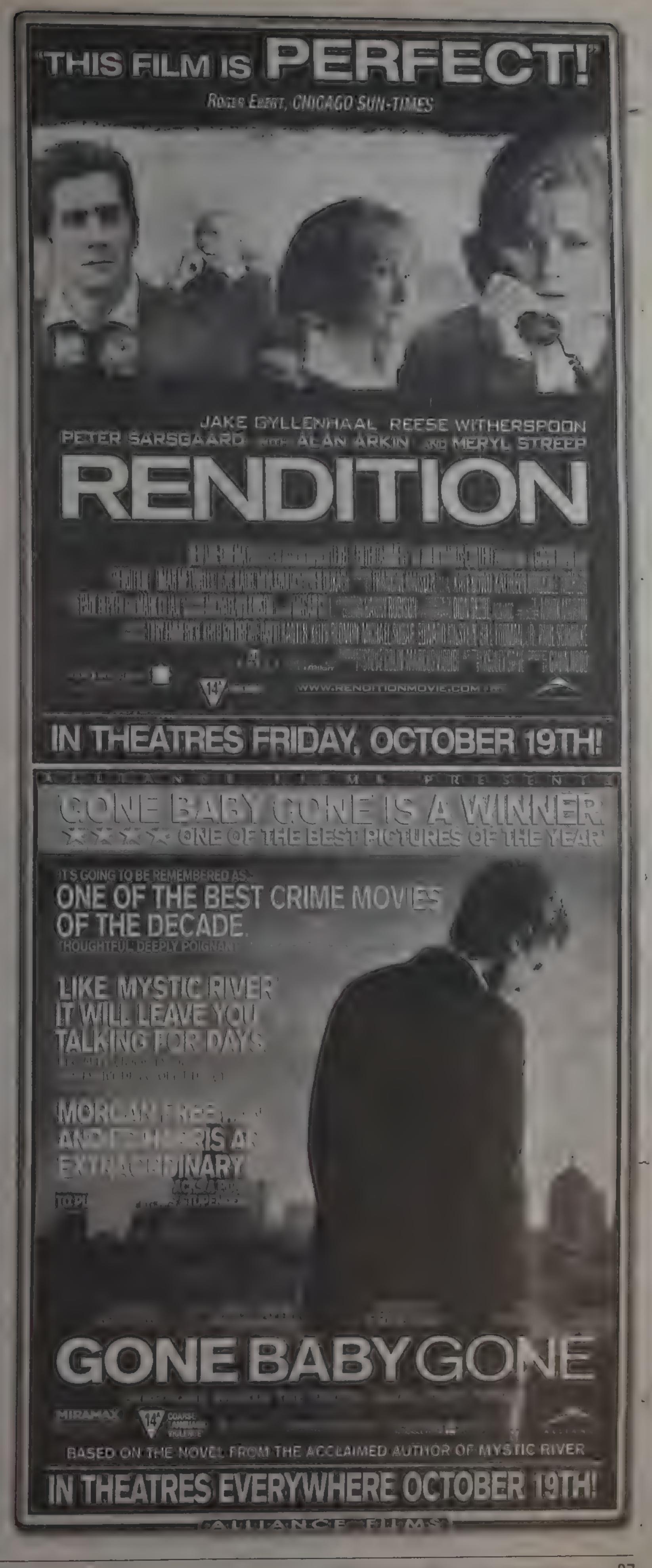


LADY CHATTERLEY
DIRECTED BY PASCALE FERRAN
WRITTEN BY FERRAN, ROGER BOHROT,
PIERRE TRIVIDIC
STARRING MARINA HANDS,
JEAN-LOUIS COULLOC'H, HIPPOLYTE GIRARDOT,
HELENE ALEXANDRIDIS

BROAD-CHEEKED and freckled, Hinds's Constance conveys her awakening in graceful moments of distraction, curious private examinations of her own naked body, and a captivatingly lucid series of exchanges with Coulloc'h's touchingly vulnerable Parkin, who resembles something of a more hawkish, work-hardened Brando. Whether it's a simple cradling of a breast through crimson velvet, the gentle stroking of cotton-covered cock with the back of a hand, a vast palm spreading over a thigh quivering in stark white stockings, some frantic thrusting against the base of a tree or the utter abandon of the lovers running naked and finally collapsing into sex in the warm summer rain, director and actors alike have conspired here to express freedom with an immediacy that binds raw experience with philosophical nuance. It's also, needless to say, pretty sexy stuff

Though the basic story here is of course the outline of 400 000 impossibly banal porn and soft-core Euro-skin-flicks, Ferran manages to imbue it with thoughtful complications without burdening her film with too much polemic. Constance's carnal desire is complicated by an equal desire to get pregnant. Parkin's romantic needs are complicated by the irresistible call of his own solitude. Clifford's role as the repressed master figure is complicated by his own tragedy. The viewer is able to find sympathy for each of these characters and still become swept up in the thrust of Lawrence's argument for a balance between the dictates of the body and the mind, an accomplishment to be applauded. •





Locals still have a few Errands to run



DAVID BERRY / david@vueweekly.com

few years ago, I had a friend who decided to start using L the word "local" in the pejorative sense. What exactly the word described was a bit nebulous, but generally speaking he used it to designate things and people whose appeal—more specifically the zenith of said appeal-rested entirely within the confines of our fair city.

Though obviously there was a fair bit of smug satisfaction in that kind of tossed-off denigration, there's still a fairly cogent point to be pulled from that kind of prickishness: there's a point wherein we have to stop judging ourselves on the praise of friends and family, and see what the wider world thinks. Where it

DIRECTED BY CHAIS MORRISON, KHIGHTEN BICKMAN WHITTEN OY RILEMAN STARRING RICHMAN, MELISSA MACPHERSON, JEREMY HOOK SAM NIKAFORUK METAO CINEMA, S7/SB

goes too far, though, is the implication that there's nothing worthwhile, even if something ultimately fails. Within reason, where you're going is more important than where you are.

It's through that kind of lens you can view Chris Morrison and Knighten Richman's Errand Boy, screening at the Metro this Thursday. It's undeniably local, from the immediately recognizable title sequence,

following the titular dope dealer/confused protagonist (Richman) across the High Level Bridge, to the more unsavoury connotations of the adjective as used above. For a first-time feature, though, there are some impressive bits.

THE FILM'S RIGGEST drawback is its script, which largely ignores motivation and development for a kind of set-piece mentality, struggling to get its main character from one contrived (not necessarily in a bad way) situation to another without providing a lot of why he's there or how they affect him. (That said, it's worth pointing out that similar kinds of problem were on display at a decent number of films at the EIFF, to say nothing of what Hollywood regularly pushes as passable in the action genre.)

Within those set pieces, though, there's some strengths, particularly in the frequent fight scenes. Some get needlessly flashy, like a flying punch off a park bench, but one claustrophobic bout in a living room and hallway is particularly impressive: sharp edits and tight, active cameras create a palpable sense of desperation, and reveal an eye well versed in filmed fight scenes. What leads up and follows most of them lacks that kind of panache, but that it's there at all is a promising sign for the future, if not necessarily the present. V





Making you want to escape Into the Wild

OMAR MOUALLEM / omar@vueweekly.com

rean Penn directs a movie about every six years, but since he acquired the script rights shortly after the best sell-

er Into The Wild was first published, this has been his pet project for over a decade. And like its production history, the film is a patient story of endurance and ambition, with a big heart.

The true story of Christopher McCandless is based on pictures, elusive journal entries and the lives that he touched along his journey. Played by Emile Hirsch, Christopher was the suburban son of rich parents posing as happy ones (William Hurt and the impeccable Marcia Gay Harden). Upon finishing university, disenchanted by the materialism and charades of his parents, he gave away his life savings, destroyed his government identifications, changed his name to Alexander Supertramp and hit the road in an old Datsun, soon abandoning the tires for his feet and thumb.

Across the American West, he's on an inadvertent messianic journey, his spirit changing people for good. "Alex" doesn't preach a thing, but enlightens them merely with his untamable charisma. He meets modern-day hippies Jan and Rainey (veteran Catherine Keener and firsttimer Brian Bierker), wild-souled grain harvester Wayne (Vince Vaughn), gloomy-eyed musician Tracy (Kristen Stewart) and Mr Franz (Hal Holbrook), who lost his son and wife, and himself to monotony, all at once.

While his role as partner, friend, son or grandson is consecrated in the people he meets, he's convinced that, like his car, he has to abandon "society" to get closer to nature. He heads for the Alaskan wilderness to live as a hunter-gatherer, and learns

STARRING EMILE HIRSCH, MARCIA GAY HARDEN. WILLIAM HURT, VINCE VAUGHN

his limitations.

WHILE NATURE WILL never get an Oscar for simply being, there are enough awards to go around for the on- and off-screen contributors. Eric Gauthier's wide lens explores a white landscape fit for the Imax experience. The restless camera, although dizzying, arrests you in the planet's constant motion.

The supporting performances are sure to bring each other face-to-face for awards, but luckily for Emile Hirsch, he's the only leading role, and delivers with the emotion and impulsiveness of a young Sean Penn What he put his body—and surely his brain, too-through to resurrect the story of Christopher McCandless hasn't been witnessed since Christian Bale in The Machinist—and at least Bale was on a heated set, not an arctic tundra.

I knew I loved Into The Wild when I left the theatre and felt jailed by city bricks and streets. I hoped for elk to cross in front of my car, and for the first time ever, couldn't wait for winter. It's not flawless, of course. The parents are portrayed as the worst ever, and the family issues are dealt with like background noise for too long. But Penn's film is an experience that mutates your DNA and makes you feel anew on departure.

I heard through another critic that somewhere out there, Penn has a five hour director's cut. If for some curious reason you are reading this, Mr Penn, I kindly ask that you share this cut with me. You can contact me through courier pigeon, in the Yukon wilderness, where I will most likely be. V

Get on the fast track for a small stack.



Get your first 6 months of TELUS High Speed Enhanced for \$10,95 \$35.95/mo. thereafter)

Plus get:

1 ,4.1 Zhanifine. The mining rementioning Decommend of 2002 (6) Buttons of

- FREE wireless gateway (\$149.95 retail value)
- TELUS eProtect



TELUS AUTHORIZED DEALERS

EDMONTON

Abbottsfield Ma Bonnie Doon Mall

Capitano Mat

Kingthalf in Jen 17

MANY, True 216

Northgate Mali

Southgate Centre
West Edmonton Man

Downtown

Connect TELUS Plaza North 10025 Jasper Ave

Edmonton Wireless 11315 104th Ave

Save On Telecom 10803 107th Ave

WEST END

Communications Group 19620-178th St

Edmonton Cellular 14903 118th Ave

Johnson Wireless 100 - 10429 178th St

I Save On Telecom I 11150 149th St I 17543 100th Ave

FAC Mobility 9935 170th St

Wireless Technology 17508 Stony Plain Rd

NORTH

Altin Mobility 9624 165th Ave 13034 50th St. Custom Cellular

Mobility Central

Mobility Central
5 - 14220 Yelkowhead Trail

SOUTH

Alberta Mike 3424 99th St

Communications Group 5926 99th St

Custom Cellular 1916 99th St.

Edmonton Cellular 10309 34th Ave TAC Mobility

Wireless City 5912 104th St.

Drayton Valley

Durin Right Comm 3715 50th St.

Fort Saskatchewan

Associated Telecom 9914 103rd St. Cambridge Electronics

9542 86th Ave

Leduc

Communications 2000 5904 50th St

Complete Communications 5205 50th Ave

St. Albert

Edmonton Cellular 30 - 200 St. Albert Rd.

Global Cell 20A Mor Pr

Save On Telecom St. Albert Centre Mail

Sherwood Park

Bernie's Cellular 973 Ordze Rd

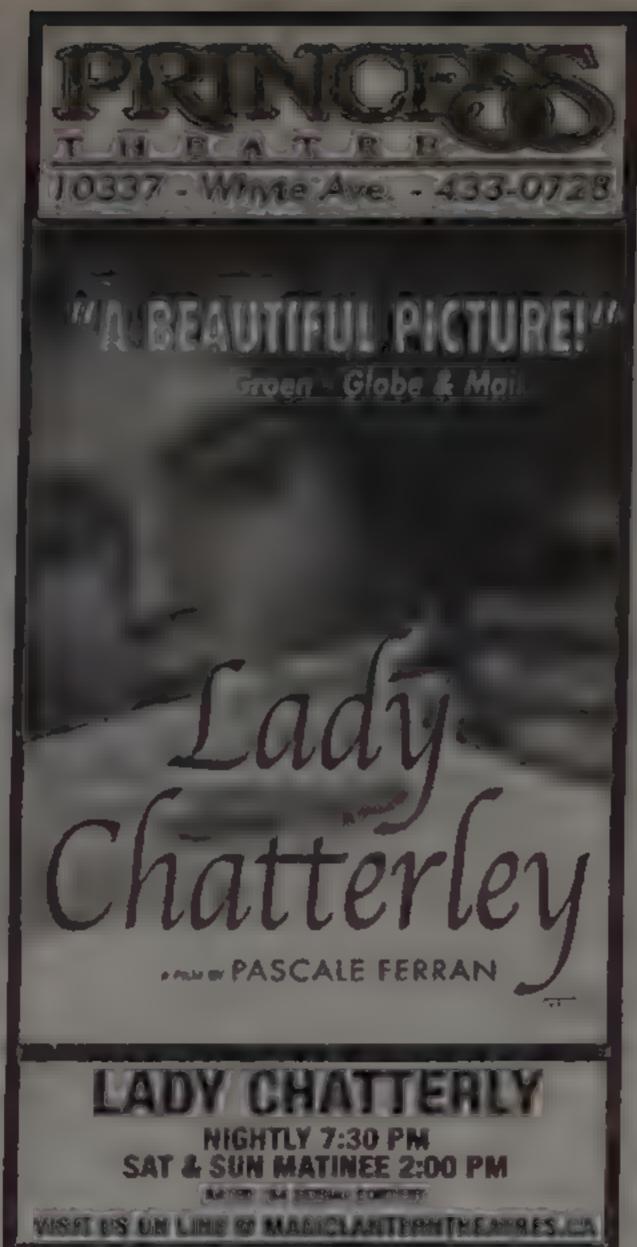
Complete Communications
Sherwood Park Ma

TelCel Comm 162 - 26 Strathmoor Dr

Spruce Grove

Maximum Mobility
30 - 96 Campsite Ro
116 Westland Market Make

10337 - Whyte Ave. - 433-0728 Kits don't have to brow the beaks to be in the cAA. STATE SELLO BASILUE SMAA Pools dule VISIT US ON LINE @ MAGICLANTERNTHEATRES.CA



MANOEL DE OLIVEIRA FRIDAY, SUNDAY & MONDAY 7:00 PM AN EVENING WITH TOM RADFORD FILMS & CONVERSATIONS WORLDS COLLIDE, THE SAGA OF HERSHEL ISLAND SATURDAY. 7-AN PM All Metro screenings are held at Zeidter Hall in the Citadel Theatre, 9828-101 A Ave. For more information, call 425-9212, or log on to vovvvinetrocinema org-THE COMPLETE WITH THE SUPPORT OF r Fown dation Lonseil des Arts du Canada Canada Counci for the Arts

No Heartbreak over the decline of the Farrellys

. JONATHAN BUSCH / jonathon@vueweekly.com

Then a particular sense of humour expires due to the constant evolution of the popular American audience, it THIS SUCKS loses not only its effectiveness but also its relevance to the identity politics it facilitates a dialogue for. For example, the thrill of the exploration of misogyny through mistaking

stays at the party for too long. I hope everyone caught that, because we need to move on.

semen for hair gel eventually reveals a

glaring ideological hostility if the joke

The Heartbreak Kid, a remake of the Neil Simon-scripted 1970s comedy, sees Ben Stiller as lovesick Eddie, a sporting goods store owner in San Francisco, who marries his Cameron Diaz-lookalike girlfriend Lila (Malin Akerman) out of fear of being alone. After heading to Mexico for an adventurous honeymoon, the human monster that is supposedly Lila begins to make itself known. She sings to every goddamn song on the radio, gets dangerously far from quiet intimacy in the bedroom and farts through her vagina.

But here's where it gets tough: Eddie meets the perfect woman, Miranda (Michelle Monaghan) at the resort and realizes his dreadful mistake. Pretty soon he's courting another woman while Lila hides out with a sunburn in the hotel, and must find a way to tell Miranda the truth and

THE HEARTBREAK KID DIRECTED BY BOBBY & PETER FARRELLY STARRING BEN STILLER, MICHELLE MONAGHAN,

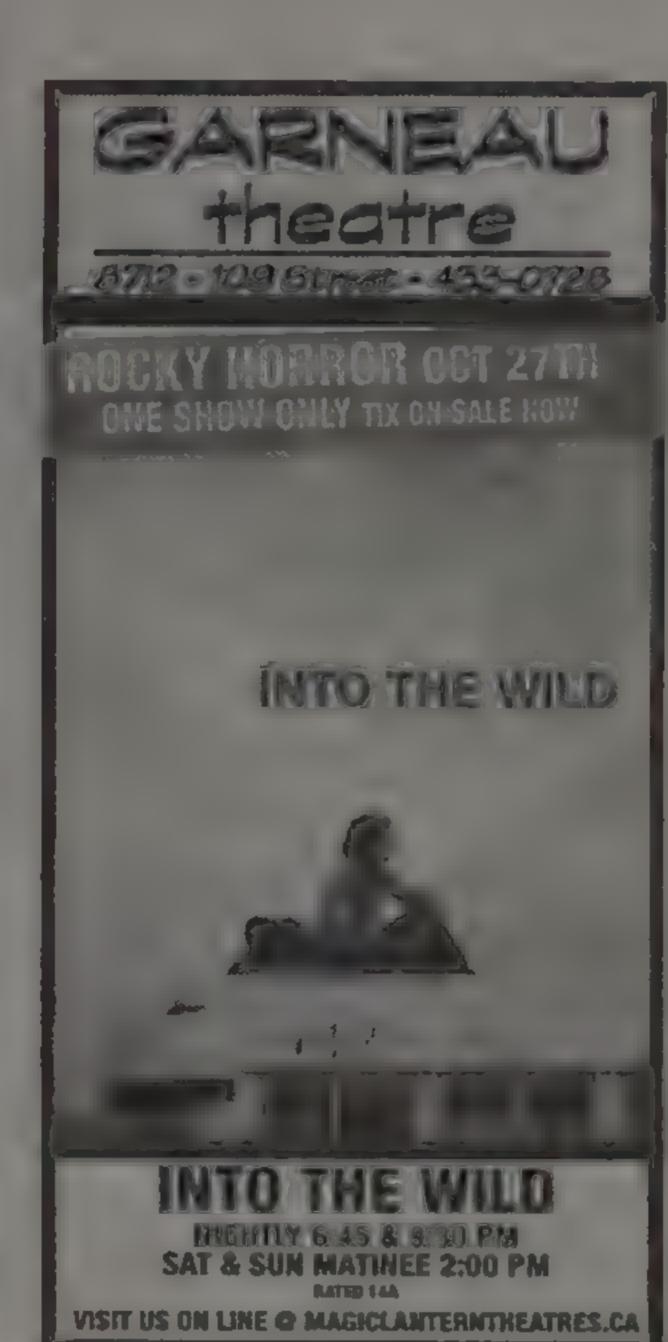
solve his leading man dilemma.

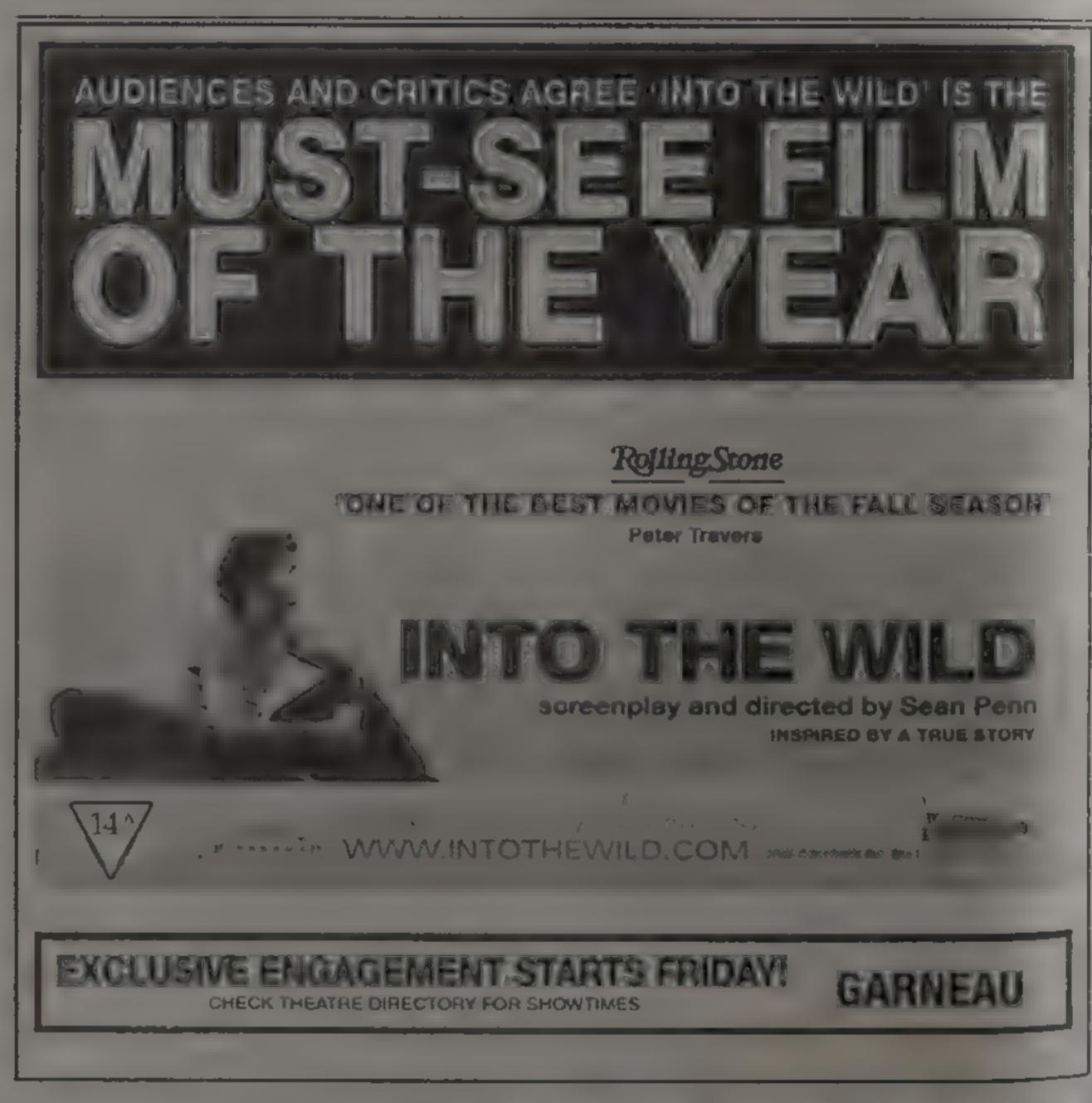
MATIN AXERMAA

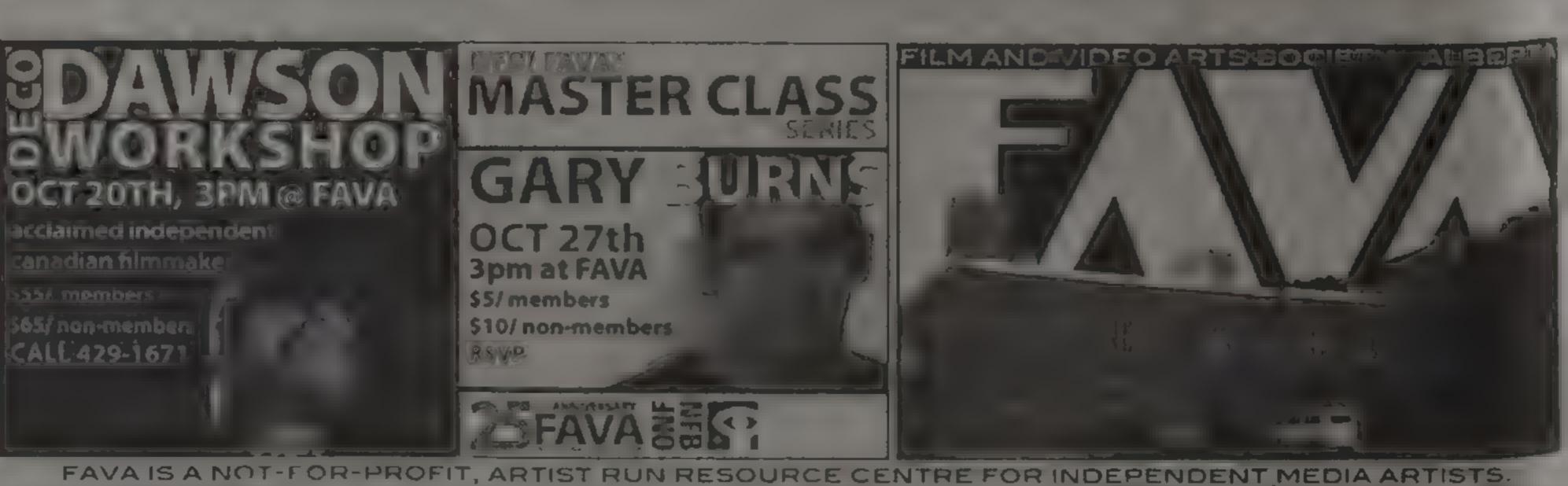
DIRECTED BY THOSE wacky and tired Farrelly Brothers (There's Something About Mary), The Heartbreak Kid tries to clear a path towards the sensitive but ballsy style of gendered comedy thats fueled recent hits like Superbad and Miss Teen South Carolina's solution to the global map crisis. However, it too often sells out to cheap vulgarity.

Part of what's embarrassing for the film is its constant subjection of Akerman's daring performance as Lila to bodily humiliation. By the end, she's a blistered, red-faced harpy peeing on Eddie's jellyfish wound, unafraid of losing her starlet composure. Aker man, who turned out a freshly satirical performance as a emerging TV star in HBO's cancelled The Comeback, is courageous enough to play the role of the abject body and the joke gets taken far too much advantage of. And that's a Russ Meyer fan talking.

Ultimately, The Heartbreak Kid is as exhausting as the daily workouts Stiller likely took part in to polish off his impressive set of golden abs. v







E: INFO@FAVA.CA

W: WWW.FAVA.CA

P: 780.429.1671

CHARADE The Edmonton Film Society's Hallywood Classics fall program contimes with Stanley Donen's 1963 film. Part comedy and part thriller, it stars Addrey Hepburn as a woman trying to track down her murdered husband's firtune, Cary Grant is the dashing charmer who's helping her find it ... but maybe anly for himself? ROYAL ALBERTA A'L SEUM, MON, BCT 15 (8 PM)

ELIZABETH: THE GOLDEN AGE Cate Blanchett reprises her Oscar-nominated role as the Virgin Queen in Shekar Kapur's latest about Queen Elizabeth I. In this installment, Elizabeth battles the Spanish, attempted usurpers and the affections of Sir Walter Raleigh (Clive Owen), whose dashing good looks and gruff demeanour just might spell an end to that whole "Virgin" nickname. Read Vue Weekly's review next week.

ERRAND BOY Local boys Chris Morrison and Knighten Richman direct this film about a small-time drug dealer forced into a series of bizarre scenarios by a mysterious and nefarious group. Read David Berry's review on page 28.

INTO THE WILD Sean Penn wrote and directed this story, based on the book by Jon Krakauer, about a young, upper-middle class college graduate who abandons his life of meaningless privelege to roam around America, eventually settling on living in the Alaskan wilderness. Fresh-faced Emile Hirsch stars as the idealistic young ruffian who ends up living among the caribou and grizzlies. Our own idealistic young ruffian, Omar Mouallem, reviews the film on page 28.

LADY CHATTERLY Based on the lesserknown second version of DH Lawerence's scandalous turn-of-the-century masterpiece, Lady Chatterly tells the story of an unhappy housewife who finds relief and redemption in the arms of a sensuous gamekeeper. Oh la la. Read Josef Braun's decidedly more chaste review on page 27.

MAGIC MIRROR Manoel de Oliveira's film, based on the novel by Agustina Bessa-Luís, follows what happens when a just-released criminal attempts to make an old woman's dreams of seeing a vision of the Virgin Mary come true. Read Omar Mouallem's review on page 26. METAO CINEMA, ZEIDLER HALL; FRI, OCT 12, SUN, TOWN OF ITS TRANS

WE OWN THE NIGHT Writer/director Julies Gray (The Yards) uses what are the only actors he knows how to direct, Mark Wahlberg and Joaquin Phoenix, in this tale of two brothers on opposite sides of the law who, according to the taglines, are apparently still the same side of loyalty. Or something to that effect. Read Jonathan Busch's review next week.

All showtimes are subject to change

at any time. Please contact theatre to confirm,

CHARA THEATRE JASPER

6094 Connaught Dr. Jasper, 852-4749

THE BRAVE ONE (14A, violence, coarse lang .aga) Fn Sat 7:00, 9:10; Sun-Thu 8:00

THE SEEKER: THE DARK IS RISING (PG, frightening scenes, not recommended) for young children) Fri Sat 7:00, 9:10; Sun-Thu 8:00

CINEMA CITY MOVIES: 12:

130 Ave 50 St. 472-9779

FEAST OF LOVE (14A) (Sexual Content, Nudity, Not Recommended For Children

Fri-Sat 1:20, 4:15, 6:50, 9:15, 11:45; Sun 1:20, 4:15, 6.45, 9.15; Mon-Thurs 1:20, A:15, 6:50, 9:15

SHOOT 'EM UP (18A) (Gory Scenes): Fri-Sat 4:05, 9:10, 11:30; Sun-Thurs 4:05,

9:10 THE BROTHERS SOLOMON

(14A) (Coarse Language) Fri-Thurs 2.10,

DEATH SENTENCE (18A) (Violence)

Fri-Sat 9:55, 12 05; Sun-Thurs 9:55 THE NANNY DIARIES (PG) (Coarse Language)

Fri-Sat 1 30, 4 25, 6.55, 9 25, 11:40; Sun-Thurs 1 30, 4 25, 6:55, 9.25

MR. BEAN'S HOLIDAY (G)

Frl-Sat 2:05, 4:20, 6:50, 9:20, 11:25; Sun-Thurs 2:05, 4:20, 6:50, 9:20

THE SIMPSONS MOVIE (PG)

Fn 1 50, 4 45, 7 25, 9 40, 11 50, Sat 1 50, 4 45, 7 25, 9 40, 11 55, Sun-Thurs 1 50, 4 45, 7 25, 9 40

NO RESERVATIONS (PG)

Fn-Thurs 1:55, 7:05

HAIRSPRAY (PG)

Fri-Sat 1.45, 4.35, 7:10, 9:45, 12:10

HAIRSPRAY (PG)

Sun-Thurs 1:45, 4:35, 7.10, 9:45

I NOW PRONOUNCE YOU CHUCK AND **LARRY** (14A)

Fri-Sat 1:40, 4:40, 7:20, 9.50, 12:20; Sun-Thurs 1:40, 4:40, 7:20, 9:50

HARRY POTTER AND THE ORDER OF THE PHOENIX (PG) (Frightening Scenes,

Not Recommeded For Young Children) Fri-Thurs 1:00, 4:00, 7:00, 10:00

RATATOUILLE (G)

Fri-Sat 1:35, 4:30, 7:15, 9:35, 12:00; Sun-Thurs 1:35, 4:30, 7:15, 9:35

LIVE FREE OR DIE HARD (14A) (Violence) Fri-Sat 4:15, 9:30, 12:05; Sun-Thurs 4:15.

PIRATES OF THE CARIBBEAN: AT WORLD'S END (PG) (Violence, Not Recommended For Young Children)

Fn-Sat 12:30, 4:10, 7:35, 10:50; Sun-Thurs 12:30, 4:10, 7:35

SHREK THE THIRD (PG)

Fn-Thurs 2.00, 4.50, 7:30

CIMEPLEX ODEON HORTH

14231 137th Avenue, 732-2236

WE OWN THE NIGHT (14A) (Bruta) Violence, Sexual Content, Substance Abuse) Fri-Thurs 1:30, 4:30, 7:20, 10:20

ELIZABETH: THE GOLDEN AGE (PG)

(Violence) No Passes Fri-Thurs 1 00, 3.50, 6.40, 9 20 THE SEEKER: THE DARK IS RISING

(PG) (Frightening Scenes, Not Recommended For Young Children) Fri-Thurs 12 45, 3:00, 5:20, 7 45

THE HEARTBREAK KID (18A) (Sexual Content)

Fri-Thurs 1:40, 4:40, 7:40, 10:30

MICHAEL CLAYTON (14A) Fri-Thurs 1:10, 4:00, 7:00, 9:55

THE KINGDOM (14A) (Violence) Frl-Mon, Wed-Thurs 1:15, 4:15, 7:10, 10:00; Tue 4 15, 7:10, 10:00; Star & Strollers

THE GAME PLAN (G) Fri-Thurs 1:20, 4:10, 7:06, 9.40

Screening: Tue 1:00

GOOD LUCK CHUCK (18A) (Sexual

Content) Fri-Thurs 2.20, 5:00, 7:50, 10:25

RESIDENT EVIL: EXTINCTION (18A) (Gory Scenes) Fri-Thurs 2 10, 5:10, 8:00, 10:35

SYDNEY WHITE (PG)

Fri-Thurs 12 55 ACROSS THE UNIVERSE (PG) (Not Recommended For Children) Frt-Mon, Wed-Thurs 12 40, 3 40, 6:45, 9:50 Tue 3 40, 6 45, 9 50; Star & Strollers

Screening: Tue 1.00

EASTERN PROMISES (18A) (Gory Scenes): Fri-Sun, Tue-Thurs 1 50, 4-20, 7.30, 10-05, Mon 1:50, 4 20, 10:05

THE BRAVE ONE (14A) (Violence, Coarse Languager Fri-Thurs 10.10

3:10 TO YUMA (14A) (Violence) Fri-Thurs 12:50, 3:30, 6:50, 9:30

SUPERBAD (18A) Fri-Tue, Thurs 2.00, 4:50, 7:35, 10:15; Wed 1:00, 3 50, 10:15

THE BOURNE ULTIMATUM (14A) Fri-Thurs 3:20, 6:30, 9:00

CINEPLEX ODESH SOUTH

1525 99 51 436 656

WE OWN THE NIGHT (14A) (Brutal) Violence, Sexual Content, Substance Abuse): Fri-Thurs 1.30, 4:20, 7:30, 10 20

ELIZABETH: THE GOLDEN AGE (PG) (Violence) P.M., No Passes Fri-Mon, Wed-Thurs 12:40, 3:15, 8.50, 9:45; Tue 3:15, 6:50, 9:45; Star & Strollers Screening: Tue

LAAGA CHUNARI MEIN DAAG (STC) Fri-Thurs 12:45, 4:30, 8:30

THE SEEKER: THE DARK IS RISING (PG) (Frightening Scenes, Not Recommended For Young Children) Fri-Thurs 1:40, 4 00, 6 40

THE HEARTBREAK KID (18a) (Sexual Fn-Wed 12 50, 3:50, 7.20, 10:10; Thurs

12:50, 3:15, 10:10 MICHAEL CLAYTON (14a) Fri-Mon, Wed-Thurs 1:10, 4.10, 7.10, 9.50, Tue 4 10, 7:10, 9:50; Star & Strollers Screening: Tue 1:00

THE KINGDOM (14A) (Violence) Fn-Thurs 1:50, 4:40, 7.40, 10:15

THE GAME PLAN (G) Fri-Thurs 1:15, 3 45, 7:00, 9:30

THE JANE AUSTEN BOOK CLUB (PG) (Mature Themes, Coarse Language)

Fri-Thurs 9:10

Fn-Thurs 12:15

GOOD LUCK CHUCK (18A) (Sexua) Content) Fri-Thurs 2:10, 5:00, 7.50, 10:10

RESIDENT EVIL: EXTINCTION (18A) (Gory Scenes)

Fri-Thurs 12:15, 2.40, 5:10, 8:10, 10:30 SYDNEY WHITE (PG)

ACROSS THE UNIVERSE (PG) (Not Recommended For Children) Fri-Thurs 12:20, 3.20, 6:45, 9:40

EASTERN PROMISES (18A) (Gory Scenes) Fri-Wed 12:30, 3:40, 6:30, 9:20; Thurs 12.30, 3:40, 9.20

MITTI WAJAAN MAARDI (Punjabi , STC) Fri-Thurs 1:00, 4.45, 8:45

3:10 TO YUMA (14A) (Violence) Fri-Tue, Thurs 1:20, 4:15, 7:15, 10:00; Wed

1:20, 4:15 SUPERBAD (18A) Fn-Tue, Thurs 2:00, 4 50, 8:00, 10:30; Wed

2.00, 4 30, 10 30 THE BOURNE ULTIMATUM (14A)

Fn-Thurs 3:00, 6:30, 9:15 **QUEEN ROCK MONTREAL (STC)** Wed 8:00

CHEPLEX WEST MALL 8

\$4.0100 St. 4.44-1828

THE NANNY DIARIES (PG) (Coarse Language

Frt 4:45, 7.20, 9:30; Sat-Sun 1:20, 4:45, 7:20, 9:30; Mon-Thurs 7:20, 9:30

BECOMING JANE (PG) Frt-Thurs 6.50, 9:15

THE SIMPSONS MOVIE (PG) Fn 5:00, 7:30, 9:45; Sat-Sun 12:50, 2:45, 5:00, 7:30, 9:45; Mon-Thurs 7:30, 9.45

HAIRSPRAY (PG) Fri 4:10, 6:45, 9:20, Sat-Sun 12:40, 4:10, 6 45, 9 20; Mon-Thurs 6.45, 9.20

I NOW PRONOUNCE YOU CHUCK AND LARRY (14A) Fri 4.20, 7:10, 9 50; Set-Sun 1:10, 4 20,

7:10, 9:50; Mon-Thura 7:10, 9:50

HARRY POTTER AND THE ORDER OF THE PHOENIX (Fit) (Frightening Scenes, Not Recommeded)

For many Children) Frt 4:00, 7:00, 10:00; Sat San 1 Oct, 4 00, 7 00, 10 00, Mon Thurs 1760, 10,90

RATATOUILLE (G) Fn 4 (0) 7 15 9 40 Sat Sun 1 15 4 30, 7 to 9 4 / Mon Thirts 7 t5, 9 40 PIRATES OF THE CARIBBEAN: AT

WORLD'S END FOR IN THERED NOT Recommended For Young Children) Fri 4:15, 7 45; Set-Sun 12 45, 4:15, 7:45, Mon-Thurs 7.45

SHREK THE THIRD (PG)

Fri 4 40; Sat-Sun 12.30, 2:30, 4 40

CITY CENTRE 9

10200-102 Ave. 421-7020

WE OWN THE NIGHT (14A, brufal viotence, sexual content, substance abuse) Deity 12:30, 3 20, 7.10, 10:10

ELIZABETH: THE GOLDEN AGE (PG. violence).

Daily 12 40, 3 30, 7:00, 10:00 RESIDENT EVIL: EXTINCTION (1RA

gory scenes). Daily 12:50, 3 00, 7 20, 9 45

MICHAEL CLAYTON (14A) Daily 1.00, 3.40, 6.50, 9.35

IN THE VALLEY OF ELAH (14A, coarse language, violence, mature themes) Daily 1:10, 3:50, 6:30, 9:20

EASTERN PROMISES (18A, gory scenes) Daily 1:20, 3:40, 7:30, 10:05

THE SEEKER: THE DARK IS RISING (PG, frightening scenes, not recommended for young children) Daily 4 10, 6 45

SHAKE HANDS WITH THE DEVIL (14A) disturbing content) Daily 1.45, 9:10

THE KINGDOM (14A, violence) Daily 1.40, 4.05, 6.40, 9.30

THE HEARTBREAK KID (18A, sexual contenti Daily 1:30, 4:00, 6 50, 9 35

CLAREVIEW 10

4211-139 Ave. 472-7600

THE SEEKER: THE DARK IS RISING (PG, frightening scenes, not recommended for young children) Frl, Mon-Thurs 4.40, 7 25, 9 50; Sat-Sun 1.45, 4.40, 7.25, 9.50

RESIDENT EVIL: EXTINCTION (18A, gory scenes)

Fri, Mon-Thurs 5:00, 7:30, 9:35; Sat-Sun 200, 500, 7:30, 935

MR. WOODCOCK (PG, coarse language, sexual content, not recommended for young children) Fri, Mori-Thurs 4 35, 7:40, 10:00; Sat-Sun 1:40, 4:35, 7:40, 10:00

GOOD LUCK CHUCK (18A, sexual con-

Daily 7.20, 9:55

SYDNEY WHITE (PG) Fri, Mon-Thurs 4 25; Sat-Sun 12 40, 4 25

THE KINGDOM (14A, violence) Fri, Mon-Thurs 4 30, 7:10, 9:45; Sat-Sun 1:50, 4:30, 7:10, 9:45

MICHAEL CLAYTON (14A) Fri, Mon-Thurs 4:00, 6:40, 9:20, Sat-Sun 1:00, 4:00, 6 40, 9 20

THE HEARTBREAK KID (18A, SEXUE) content)

Fri, Mon-Thurs 4 05, 6:55, 9:30; Sat-Sun 1:10, 4:05, 8.55, 9 30 WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)

1:20, 4.20, 7.00, 9.40 THE GAME PLAN (G)

Fri, Mon-Thurs 4.20, 7:00, 9.40; Sat-Sun

Fri, Mon-Thurs 4:15, 6:45, 9 15; Sat-Sun 12:50, 4:15, 6 45, 9:15 ELIZABETH: THE GOLDEN AGE (PG,

(sonelory Fri, Mon-Thurs 4:10, 6.50, 9:25; Sat-Sun 1 30, 4:10, 6:50, 9 25

GALAXY-SHERWOOD PARK

2020 Sherwood Drive, 416-0150

WE OWN THE NIGHT (14A) (Brutal Violence, Sexual Content, Substance Abuse) Fri 4:10, 7:30, 10:15; Sat-Sun 1:10, 4:10, 7:30, 10:15; Mon-Thurs 7:30, 10.15

ELIZABETH: THE GOLDEN AGE (PG) (Violence) No Passes Fri 3 40, 6 50, 9:40; Sat-Sun

12:20, 3:40, 6:50, 9:40; Mon-Thurs 6:50, 9 40

THE SEEKER: THE DARK IS RISING (PG) (Frightening Scenes, Not Recommended For Young Children Fri 3:45, 6 45; Sat-Sun 12:10, 3:45, 6:45, Mon-Thurs 6:45

THE HEARTBREAK KID (18A) (Sexual Content) Fri 4:15, 7:10, 9:50; Sat-Sun 1:20, 4:15, 7:10, 9:50; Mon-Thurs 7:10, 9:50

MICHAEL CLAYTON (14A) Fri 4:20, 7:15, 10:00; Sat-Sun 12.50, 4.20, 7:15, 10:00; Mon-Thurs 7:15, 10:00

THE KINGDOM (14A) (Violence) Fri 4:30, 7:20, 10:10; Sat-Sun 12:40, 4.30, 7.20, 10:10; Mon-Thurs 7:20, 10:10 THE GAME PLAN (G)

Frt 4:00, 7:00, 9:30; Sat-Sun 12,30, 4.00, 7:00, 9:30; Mon-Thurs 7:00, 9:30 GOOD LUCK CHUCK (18A) (Sexual

Content) Fri 4:40, 7:40, 10:20; Sat-Sun 1:30, 4:40, 7:40, 10:20; Mon-Thurs 7:40, 10.20

SYDNEY WHITE (PG)

Frt 3 30, 8:30, 9:00; Sat-Sun 12:00, 3:30. 6 30, 9:00, Mon-Thurs 6 30, 9:00

MR. WOODCOCK (PG) (Coarse) Language, Sexual Content, Not Recommended For Young Children) Fri-Thurs 9 10

3:10 TO YUMA (14A) (Violence) Fri 3.50, 6.40, 9.20; Sat-Sun 1.00, 3.50, 6 40, 9 20; Mon-Thurs 6 40, 9:20

GARNEAU

5712 109 \$1, 430-0725

INTO THE WILD (14A) Daily 6 45, 9 30; Sat Sun 2 00

GRANDIN THEATRE

Grandin Mall, Sir Winston Churchill Ave. St. Albert, 458-9822

Date of Issue only: Thu, October 11, THE HEARTBREAK KID (18A) No passes, Thu, Oct. 11: 12:50, 3:00, 5.05

7 15, 9 20 THE SEEKER: THE DARK IS RISING

No passes: Thu, Oct. 11: 1.00, 2 55, 4.55, 7:00, 8:55 THE KINGDOM (14A)

No passes: Thu, Oct. 11: 1:05 3.10 5:15 7 25 9 30

THE GAME PLAN (G, no passes) Thu, Oct. 11: 12:55 3:05 5 10 7:20 9:25 RESIDENT EVIL: EXTINCTION (18A)

Thu, Oct. 11: 12:40 2:25 5:55 7:40 9:35

MR. WOODCOCK (PG, coarse language, sexual content, not recommended for young children) Thu, Oct. 11: 3 15, 5:00, 7:00, 8 45

LEDUC CINEMAS

476 - 50 St. Leong. 306-2729

THE GAME PLAN (G) Darly 6 55, 9 25, Sat Sun 1:05, 3 25

THE HEARTBREAK KID (18A, sexual Daily 7:00 9:20; Sat Sun 1:00, 3:25

THE SECURITY IN EIGHBUR IS BESING

(PG, frightening scenes, not recommended

for young children). Daily 7:10, Sat Sun 12 55

THE KINGDOM '14A, violence) Daily 9:30; Sat Sun 3 30 WE OWN THE NIGHT (14A, brutal violence, sexual content, substance abuse)

Daily 7 05, 9 25; Sat Sun 1:10, 3 35

MAGIC LANTERN-CAMPOSE

amrossa //ab.phs 2144

Date of issue only: Thu. October 11. THE GAME PLAN (G)

Thu, Oct. 11: 7:05, 9 05

THE SEEKER THE DARK IS RISING (PG, frightening scenes not recommended for young children)

Thu, Oct. 11: 7:20 9:20 THE HEARTBREAK KID (16A, sexual content)

Thu, Oct. 11: 7.00 9 10 THE KINGDOM (14A, violence) Thu, Oct. 11: 7:10, 9.15

MR WOODCOCK (PG, coarse language, sexual content, not recommended for young children) Thu, Oct. 11: 7:10, 9.15

GOOD LUCK CHUCK (18A, sexual con-

I MAGIC LANTERN-SPRUCE GROVES

205 Main St. Spruce Grove, 972-2332

THE GAME PLAN (G) Daily 7:00, 9:10; Sat-Sun 2:00

Thu, Oct. 11: 9:00

available)

METRO CINEMA

9828-101A Ave. Citadel Theatre. 135 (2)2

MAGIC MIRROR (ESPELHO MAGICO)

Fri 7:00, Sun 7:00, Mon 7:00 LITFEST: AN AFTERNOON WITH **ELIZABETH KOLBERT** (classification not

Sat 1:00 LITTEST: ARCTIC TALES (classification not available) Sat 3.00

LITFEST: AN EVENING WITH TOM RADFORD: FILMS AND CONVERSATIONS (classification not available) Sat 7.00

LITFEST: WHITE MAN'S CALAMITY (classification not available) Sun 11 00

LITFEST: CALL OF THE NORTH 10 20 16. cation not available Sun 2 00

DECO DAWSON: FILM(MAKER) PRO-GRAM 1: EARLY WORK (14A) Thu 7 00

DECO DAWSON: FILM(MAKER) PRO-**GRAM 2: RECENT WORK** (STC) Thu 9:00

PRINCESS

10337-82 Ave. 433-0728

THE JANE AUSTEN BOOK CLUB (PG mature themes, coarse language Daily 7:00, 9:00; Sat Sun 2:30

LADY CHATTERLY (18A sexual content) Daily 7:30; Sat Sun 2:00

SCOTLABARK THEATRE WEM

WEM. 8882-170 St. 444-2400

Date of Issue only: Thu. October 11.

THE SEEKER: THE DARK IS RISING (PG, frightening screnes not recommensed) for young children no passes. Daily 12 05, 2 30, 4 55, 7 2 3 9 45

THE HEARTBREAK KID (18A 184 18) content) Fri-Tue, Thu 12 55, 4 00 7 25 10 00 Wed 4 00, 7:25, 10 30, Star and Strokers Screening: Wed 1:00

THE KINGDOM (14A violence) no carses:

Fri-Tue, Thu 12 15 3 25, 7 15 10 10 AAd

3 25, 7:15, 10.10, Star and Strollers Screening: Wed 1:00 THE GAME PLAN (G)

Fri-Tue, Thu 12 30, 3.15, 7:00, 9 55 Wer. 12:30, 3.15, 7:00, 9:50 GOOD LUCK CHUCK (18A, sexual con-

Fn-Wed 12:15, 2:45, 5:00, 8:00, 10:40; Thu 2 45, 5 00, 8 00, 10 40

RESIDENT EVIL: EXTINCTION (18A.

SYDNEY WHITE (PG) Fri, Sun-Thu 12 45, 3 45, 7:10; Sat 12:45

Daily 12 00, 2 20, 6 50, 10:15

gory scenes)

3:30, 7:10

TRANSFORMERS: THE IMAX EXPERI-ENCE (PG, violence, not recommended for young children) Daily 12.30, 3:45, 7 00, 10:05

sexual content, not recommended for young children) Daily 1 20, 4 20, 7 20, 9:50 EASTERN PROMISES (18A, gory scenes)

MR. WOODCOCK (PG, coarse language

Fri-Tue, Thu 1 00, 4:00, 6:45, 10:00; Wed 1.00, 4:00, 10:00 THE BRAVE ONE (14A, violence, charse

Fri-Sat, Mon-Thu 12 40, 3:15, 6 40, 10:00 Sun 12 40, 3 15, 10:00

3:10 TO YUMA (14A, violence) Deby 1:15, 4.10, 7.25, 10.25 SUPERBAD (18A)

Daily 1:30, 4.30, 7.50, 10:30

THE BOURNE ULTIMATUM (14A) Daily 10:20 WWE: NO MERCY (Classification not

Sun 6:00

VIESTMOUNT CENTRE

111 Ave. Groat Rd. 455-8726

ELIZABETH: THE GOLDEN AGE (PG violence, DTS Digital) Fri, Mon-Thurs 6.50, 9:30; Sat-Sun 1:10, 3.50, 6.50, 9.30

MICHAEL CLAYTON (14A) Fri, Mon-Thurs 6 40, 9 20; Sat-Sun 1:00, 3.45, 6.40, 9.20

THE KINGDOM (14A, violence, DTS

Fri. Mon-Thurs 7 05, 9:35, Sat-Sun 12:45 3 20, 7 05, 9 35 THE HEARTBREAK KID (18A, sexual content, DTS Digital Fri, Mon-Thurs 7:00, 9115 Sat-Sun 12:50

WETESKIWIN CITEMAS

780-352-3922

THE GAME PLAN (G) Daily 6.55, 9.25; Sat Sun 1.05, 3.25 THE HEARTBREAK KID (18A, SEXUAL)

3:30, 7:00, 9:25

Daily 7 00 9 20; Sat Sun 1:00, 3.25 THE SEEKER THE DARK IS RISING (PG, frightening scenes, not recommended)

THE KINGDOM (14A, violence. Derly 9:30; Sat Sun 3.30

Daily 7 10, Sat Sun 12 55

for young children)

MICHAEL CLAYTON (14A) Daily 7:05, 9:30; Sat Sun Mon 1.10, 3.30

FILM

OCT 11 - OCT. 17, 2007

FLIANA CUEVAS / 39 FINAL FANTASY / 40

RACHELLE VAN ZANTEN / 43





Slash loads up his Velvet Revolver for another shot

EDEN MUNRO / eden@vueweekly.com

I Tt's a guitar band only because the bulk of what you're hearing Las far as out in front instruments is a guitar—we don't have, like, pianos and a horn section—but the bass and drums are probably as important if not more important than the actual guitars are."

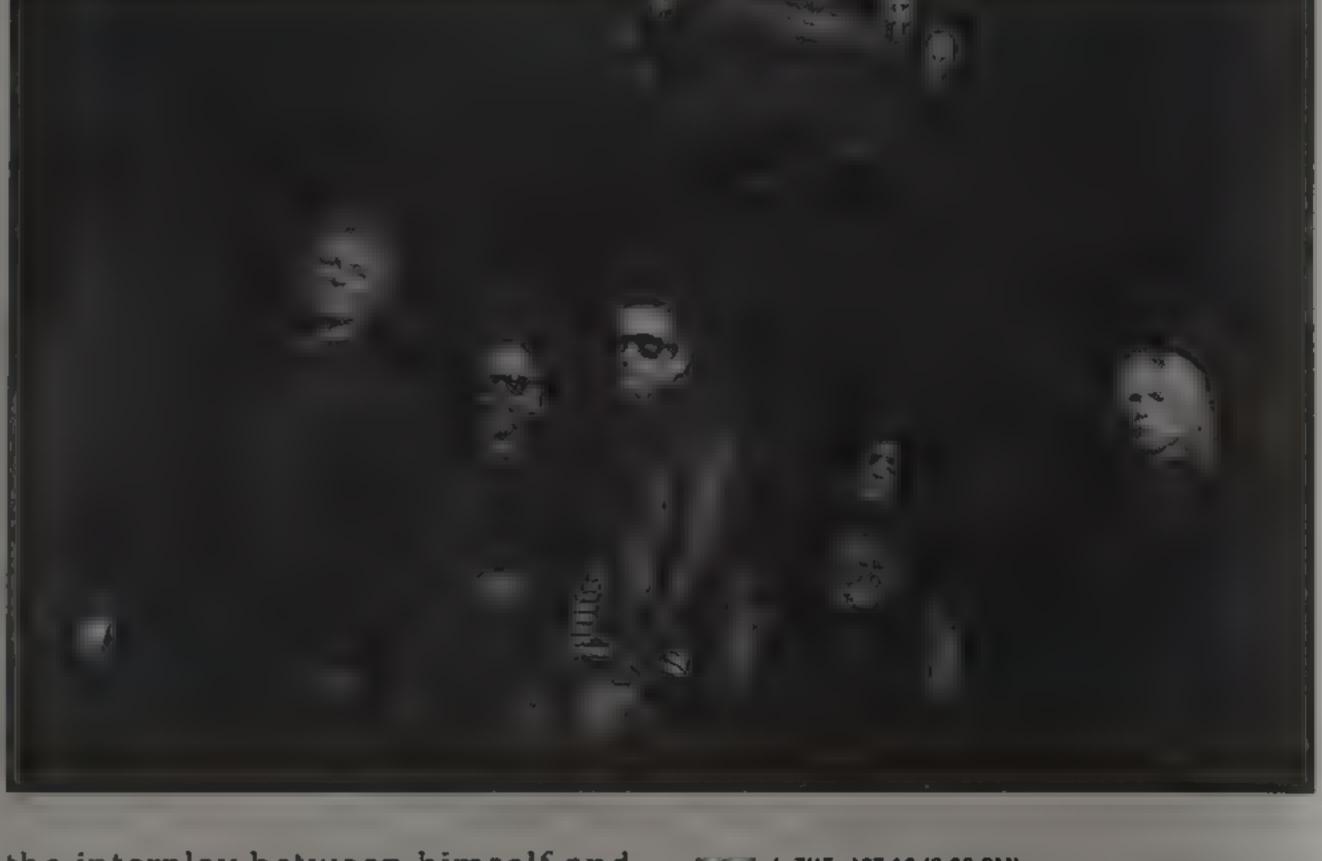
Slash laughs over the phone from a hotel room in Atlanta as he gets in a subtle dig at his old band, Guns N' Roses while talking about his current group, Velvet Revolver. Guns hit the streets of LA back in the mid '80s as a down and dirty rock 'n' roll band, but by the end of Slash's tenure as one of the group's guitar players, singer Axl Rose had taken the ship's wheel and turned the band into a three-ring circus complete with the aforementioned pianos and horn section, something that was a little more extravagant than Slash cared for.

After setting out on his own for a couple of albums with Slash's Snakepit, a series of gigs with his own blues band and plenty of guest spots, the guitarist reunited with GNR bassist Duff McKagan and drummer Matt Sorum in 2002, and the trio hooked up with singer Scott Weiland and second guitarist Dave Kushner in 2003 to form Velvet Revolver. With the new band, Slash was happy to keep the sound free of clutter, leading to that reputation as a guitar band.

But for a guy who loves the guitar as much as Slash does—"I'm sort of a whack-job that way," he chuckles, adding, "I pretty much live and breath guitar playing and music and all that, so if I'm not actually holding a guitar, I'm thinking about it, and if I'm not thinking about it, I'm holding it"—he's surprisingly happy to just lay back and let the others take the lead when the song calls for it.

"That can be a sort of a hard thing to do—I've noticed that guitar players by and large all love the guitar and they want to have it everywhere," he notes. "Being able to kick back and sort of let things breathe so that the groove becomes paramount is really important, is something that might come from experience or maybe just being able to relax and not become so self-absorbed that you need guitar in everything, but if you've got a really good bass player and a really good drummer, it's sort of like you can just appreciate the kind of thing that they're doing to the point that it doesn't necessarily have to be ruled by guitars all the time."

WHILE SLASH IS REFERRING primarily to



the interplay between himself and longtime bandmates McKagan and Sorum, he could just as easily be talking about the chemistry that he once shared with fellow Guns guitarist Izzy Stradlin and which, after a long search for a suitable foil, he now shares with Kushner. On Velvet Revolver's sophomore disc, Libertad, the two guitarists weave lines in and around each other, giving the songs more dynamics by avoiding simply doubling the same part and working together to create intricate guitar parts.

"Dave and I, when we first hooked up, we had a really good chemistry going, but I don't think we really discovered how to work together—or how to work off of each other—on the first record as much as we did on the second record," Slash admits. "On the second record we really came to that point of knowing—I understood exactly what Dave's part was and he understood what my part was and we actually had this unsaid understanding of how they worked together and so I thought one of the big leaps we made between the second record and the first record was definitely the two guitar thing. And that came just from experience. It didn't come from sitting down and talking about it and all that kind of stuff.

"When you're in a band doing original material, the chemistry's really important—the way that the guys play," he continues. "When I say that you have to be really good musicians, you have to be a good musician, but not technically so amazing as really just having a good feel."

THE APPROACH THAT slash takes with his guitar is rooted very much in the "old standards" that the guitarist listened to and learned from during his youth, and to which he still returns to time and again today—things like early



Aerosmith or The Rolling Stones of the early '70s, where the guitarists played off of each other without repeating what the other one was playing.

Despite his penchant for music that pre-dates the '80s, Slash admits that he'd love to discover some new music and try out some different things, it's just that the current digital age has made music so accesible and easy to collect, that it can be overwhelming.

"I've got my fucking iPod out here and there's just a ton of music on it," he says with a chuckle. "I spend more time playing then I do listening to stuff, and when I do set the iPod up I've got so much material on it I just stare at it and I don't know what I want to listen to ... It's weird. It's like having too much shit on a menu-you don't know what to choose."

Before he gives the impression that he listens to nothing other than the same sort of guitar-based rock 'n' roll that Velvet Revolver plies its trade in, though, Slash reveals that he was digging even farther back than the '70s during the recording of Libertad.

"I was listening to a lot of blues stuff when we were making this record that was all I was listening to: Elmore James, BB King, Buddy Guy and stuff like that," he says. "That was in my car and all I was doing was going back and forth from my house to the studio and that's all I was listening to."

So, is there anything else that the famously top-hatted guitarist listens to that might surprise someone who only knows him from his loud guitars? Slash laughs before answering: "It's probably putting on the odd Isaac Hayes record." V



info: 438-64110

EDUCATION OF THE PROPERTY

ocr er

St Basils Cultural Centre

10819-71 Ave

Sum 41 Chuck's metal in favour of Underclass Hero

CAROLYN NIKODYM / carolyn@vueweekly.com

A lthough Sum 41 took well over a year off from touring, you could hardly say that the group fell off the radar screen.

Not only did frontman Deryck whibley marry his pop punk princess, Avril Lavigne, but each of Sum's parts started to create their own wholes. Whibley worked on his producing career, and lent his talents to the likes of Tommy Lee and Iggy Pop. Steve Jocz has been having fun both in front of and behind the camera and drum kit, while Jason "Cone" McCaslin was finally able to record and release an album with The Operation MD—a side project with Todd Morse (H2O and Juliette and the Licks). Oh yeah, and McCaslin also played the stay-athome husband to his girlfriend-"I was, like, the cook and the maid."



Why the time off? Well, as McCaslin explains it, after recording and touring (playing in the neighbourhood of 200 to 300 shows a year) for almost a decade, it was time to slow things down a bit.

"It was being burnt out. I guess it's hard for people to understand if

SUM 41
WITH FINGER ELEVEN
SHAW CONFERENCE CENTRE, \$44.50

they're not in a band, or if they're not touring as much as we do. People are always kind of, like, 'Oh, you guys are so tired ... how can you not like what you're doing right now?' Everyone's, like, 'I would die to be doing what you are doing right now," McCaslin says "But the fact is, until you actually do what we do, and you tour for 300 days a year, for eight years in a row you just get really burnt out."

"It did just become like we were a song machine," he adds. "The label was, like, 'Alright, we need a new album,' and we were, 'Alright, fuck, write some more songs, record them and go on tour again."

MUSIC

THE HIATUS AFFORDED the band the luxury to practice like it hadn't since its beginnings in Ajax, Ontario, since high school. For Sum 41's last album, July's Underclass Hero, the boys got to play around with the songs for something like eight months before heading to the studio

"We wanted to take time on this one, really step back and evaluate our band and choose what we want to do. We don't want to spit songs out again," he explains. "We just wanted to be a grass-roots band—like, play in a room, just the three of us, for months and months. It felt like starting over again. Like, there's no one around, just the three of us in a room for eight months. It felt like we were in high school again, like we were a small band starting out."

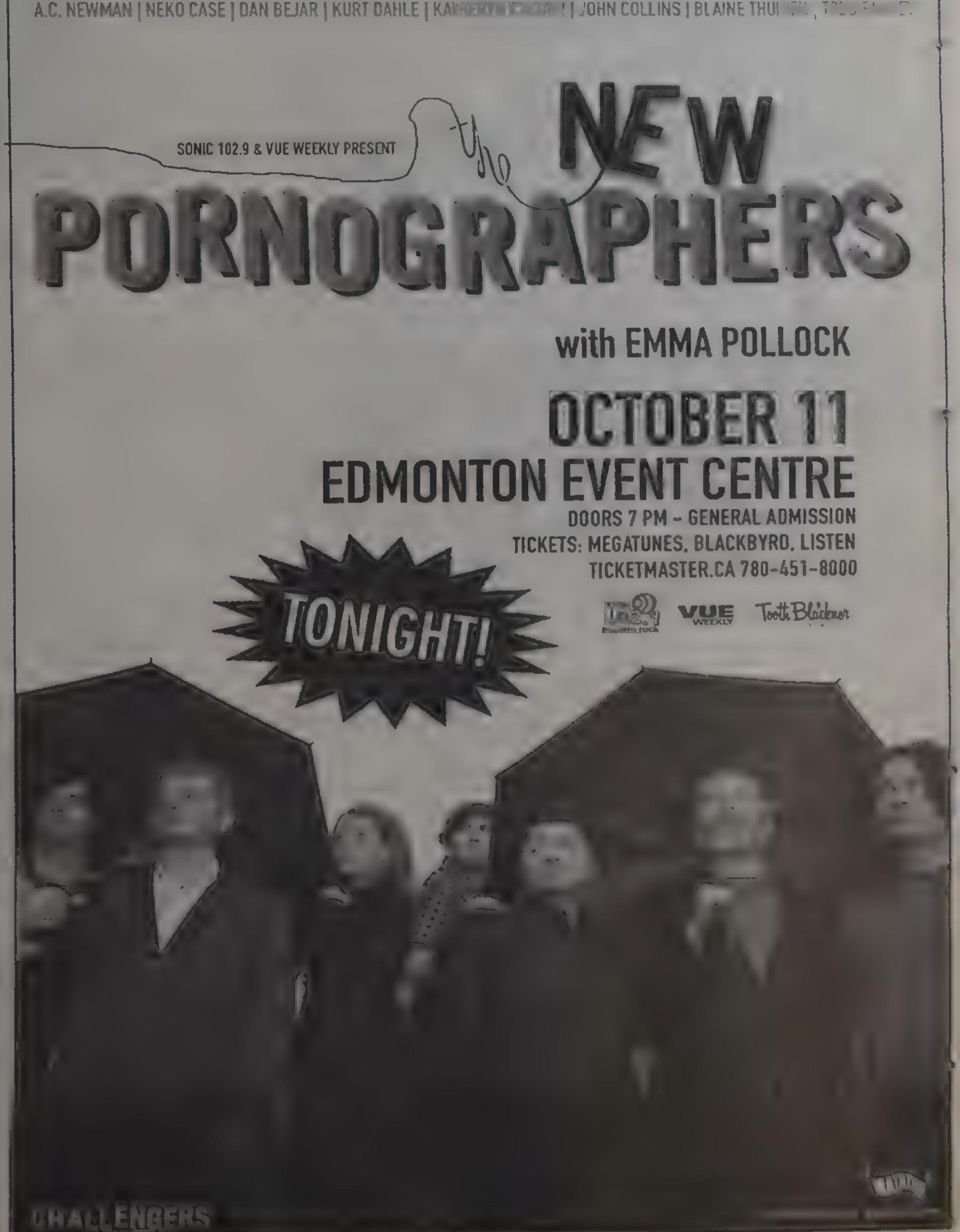
McCaslin is quick to set me

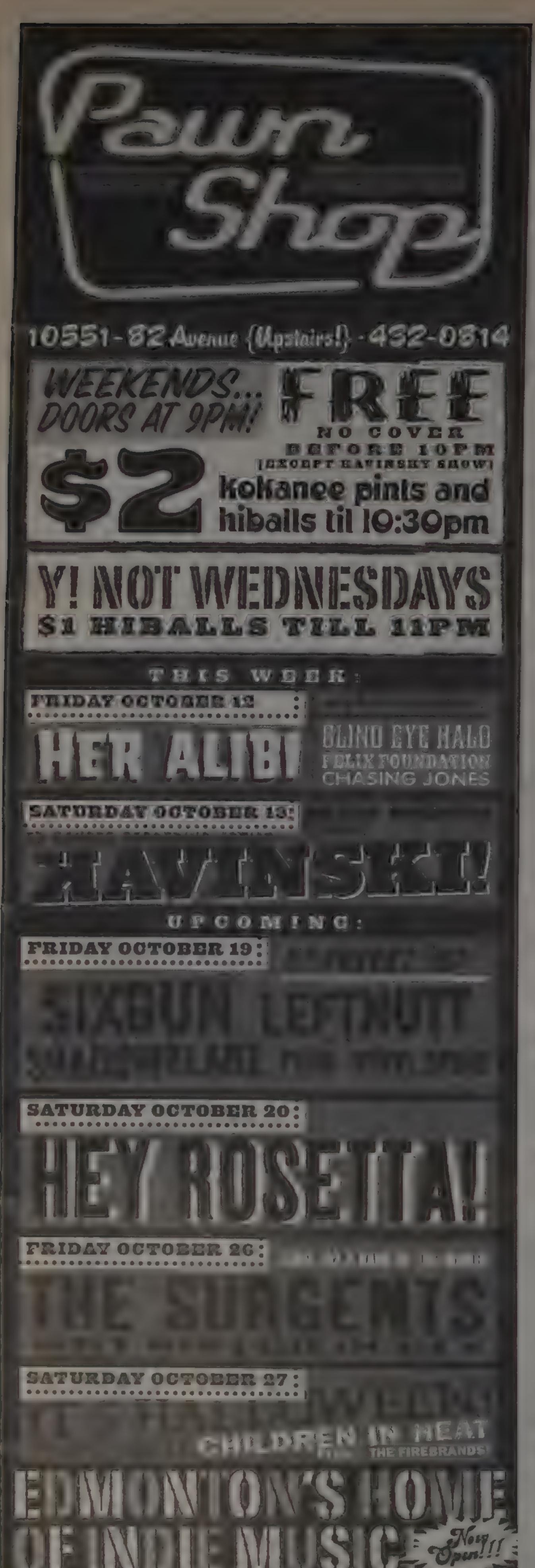
straight, however, about how lage year's departure of guitarist Dave Baksh may or may not have affected the band's sound. Underclass Hero brings fans back to All Killer No Filler and away from the heavier metal sound of Chuck

"It was actually one of the reasons
Dave left, because we weren't going
in the metal direction anymore,"
McCaslin says unequivocally. "It just
has to do with having time off and reevaluating what we did best. We dat
Chuck and it was a heavy and a hard
album and we liked that album, but
it's time to move on. We're not going
to keep on going in that direction, or
else we'd make a Slayer album. And
that's not Sum 41

"We didn't want to make All Killer No Filler all over again. We wanted to make it in that same fun, same energy, but still evolve as a band as well."







置 ISTINGS

MANY STRUCK PRINCE IS THE CONTROL OF THE THE ALLE BUTTON USTINGS 42 VUEWEBULLON MARIE WALLES WATER OF STREET

MILAMITIC HEAP AREA SIRL TIME Rutter

BACKDRAUGHT PUB Open stage,

BANKS ULTRA LOUNGE Speed Dating

BUND PIG Moosehead Jam: The Rault Brothers and friends, 8-11pm

BLUE CHAIR CAFÉ Paul Lepage Trio (folk/blues); 8pm

CAFÉ LEVA Every Thursday: Travis Boa plays mellow gold; 7-930pm

CHRISTIA PHISE'S PARTY PLIE Open stage hosted by Alberta Crude, 6-10pm

DRUID Guitar heroes

DUSTER'S PUB Thursdays open stage; hosted by the Mary Thomas

THE ENGLISH CHAIRS CONTINUE New Pornographers, Emma Pollock, guests, all ages event; 7pm (door) \$28 at Unionevents com TicketMaster, Megatunes,

FOUR ROOMS Craig Giacobbo.

Blackbyrd, Listen

HULBERT'S Dana Wylie Band (swinging rock 'n' blues); Bpm, \$7 (door)

THE IVORY CLUB Live Dueling Pianos, no cover; 8pm

JAMMERS PUB Thursday open (am): 7-11pm

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock/blues), 8 30pm-12.30am

JUNEAU STEVANOR BAR GENTEAU LIGHTS COMPANY Lawrence (jazz piano)

LANGE BURNEYS TO BE THE weakennans, the Last Town Chorus, 7pm (door); \$22,50 at TicketMaster, Blackbyrd, Acoustic Drum Shop, Megatunes, Listen

NEW CITY UK Subs. Ab Irato Troma Lisa, no minors, 8.30pm (door), \$15 (adv) at New City Megatunes, Blackbyrd, Freecloud, TIX on the Square

NORTH GLENORA HALL Jam by Wild Rose Old Time Fiddlers

O'BYRNE'S Dave Simpson

STARLITE ROOM Low Level Flight Jets to Theory Tickets at Tickemaster

URBAN LOUNGE Megan Lane

WILD WEST SALOON Kory Wlos

CLASSICAL

HENTINAL PLACE Sulmaranage Classical Guitar Society Roland Dyens (French guitarist/composer), 80m, \$30 at Festival Place box office, TicketMaster, Avenue Gurtars, The Gramophone, Acoustic Music Shop, door

DUS

BACKROOM VODKA BAR Thursday Nights: Electro Education dub, trip hop, lounge, electro with

BILLY BOB'S LOUNGE Escapack Entertainment

OJ Lazer Beam

BLACKDOG FREEHOUSE Big Rock Thursdays. DJs spin on two levels

BUDDY'S Wet underwear contest with Mia Fellow, midnight, DJ

WestCoastBabyDaddy ESMERALDA'S Big and Rich Thursday top 40, country

BLUTTY MENASTY'S FORE ROLL Bingo with DJ SWAG

FLUID LOUNGE Girls Night out

RUNATA BIODIDHA (MAYATE A ME) Requests with DJ Damian

GAS PUMP Ladies Nite. Top 40/dance with DJ Christian

SUNCUA SKY Withold & heldings Thursdays: with Urban Substance Sound Crew, InVinceable, Touch It, TNO & Lady Vishus

HALO Thursdays Fo Sho with Allout OJs, DJ Degree, Junior Brown

KAS BAR Urban House with DJ Mark Stevens; 9pm

LEVEL 2 LOUNGE Dish Thursdays: funky house/techno with DJ Colin Hargreaves, house/breaks with 0J Krazy K, hardstyle/techno with DJ

FESTIVAL PLACE Bethany and Rufus (jazz); 7.30pm, \$28-\$32 at Festival Place box office

FLUIDS BAR AND **GRILL-DRAYTON VALLEY Patsy** and Brian Gregg Band, 9 30pm

FOUR ROOMS Craig Giacobbo, 9pm, \$5

FRESH START BAKERY CAFÉ Paul Lepage; 7-9pm

HULBERT'S Back Porch Swing (rock 'n' blues), 8pm; \$7 (door)

THE IVORY CLUB Live Dueling Planos, no cover, 9pm

PREVUE / THU, OCT 18 (7 PM) / AUGUST BURNS RED / STARLITE ROOM, \$20

band, 9-2am

\$15 at 451-8890

JULIANUS FLAND

Lawrence (jazz piano)

area, 8pm (door), \$8

with DJ Shawnibis

Jones

[door]

TicketMaster

(door); \$10 (door)

ber]/\$24 (guest)

7.30pm

suggest? There's only one way to find out.

Decha, tech trance/electro with DJ

Savage Garret; no minors; no cover

NEW CITY I Love '80s Thursdays.

Thursdays hosted by Dexter Nebula

Thursdays: Dance lessons at 8pm.

DVERDME SOLER ASD LAP-

sic rock, R&B, urban and dance

ROOM SOUTH Retro to New clas-

with DJ Mikee, Spm-2am; no cover

PUNET INDIGO ST ALBERT IT

It Thursdays breaks, electro house

THE ROOST Gorgeous featuring

Kings and Queens, burlesque and

WILLIAM DER REMOUNTS ASSESSED

with DJ Nik 7 of Shout Out Out Out

WLCM, Electro, technol no wave

ATE A B MITE CLUB LASPER

Cinama, Brother Voodoo; \$5

AXIS CAFE Friday Live Music

Sonance, Down the Hatch, Prisnor

Nights, acoustic singer-songwriters

BLUE CHAIR CAFÉ The Pucks (folk

trio with tuba and hand drum); 8pm

CASHAD YEULOWERAY COLOR

CENTURY CASING Terry Sylvester

Rae and Cornerstone (pop/rock)

(of the Hollies) \$20 (adv) at

SUOTE SHORTS

TicketMaster, Century Casino

BLACKSPOT CAFÉ Mount Royal,

The Joe, Team Captain, Please

CASING EDMONTON Atlen

(4ock/indie/hip hop)

Christie (country)

Lawrence (blues)

hostess Dr. Lexxxii Tronic, Drag

rotating game shows, bands

9pm (door), no cover

minors, no cover

Salsa DJ to follow

spun with Pliresidents

upstairs monthly

Out, 8pm (door)

NEW CITY Bride of Bingo

and Anarchy Adam; 10pm; no

THE RESIDENCE

Could these five Pennsylvania lads possibly be as badass as their swooping haircuts and sneers

JAMMERS PUB Country/rock

JEFFREY'S CAFÉ Terry McDade

Tildesley, Jeremiah McDade (jazz):

Headwind (classic rock) 9.30pm

JUBILEE AUDITORIUM Aggis,

RAD-CARILLEU LOUIS faration

MEAD HALL The Ostrich, End

Credits, The Cremators, Wicked

Awesome, all ages event, licensed

MYER HOROWITZ Wailin Jenny's,

ON THE ROCKS Third Person View

PAWN SHOP Her Alibi, Blind Eye

STEALS ESTATUALAL CESTRE

Full Moon Folk Club: Tanglefoot, Le

Fuzz; 7pm (door), 8pm (concert), \$17

(adv) at TIX on the Square/\$20

SUARUTE ROOM TAX AS

Holy F**K, 8pm; no minors; \$20 at

URBAN LOUNGE Bad Judgment

VELVET UNDERGROUND INC

Manvills, Bella, Moonbox, 8pm

MEMPRESERS PUP

Swell-Slammin' the Infinite, 8pm

CLASSICAL

(door), 9pm (show); \$20 (mem-

MINISPEAN CENTRE MARK

Edmonton Symphony Orchestra,

DJS

BACKROOM VODKA BAR Funky

Friday Funky breaks, funky house:

funky tunes with Phife and friends

Masters: Faust et Hélène

(blues/rock); 8pm-12am

NARUSTRIO SUITE STATE

WILD WEST SALOON Kory Wlos

Halo, Felix Foundation, Chasing

Robb and Mike Angus (The Wheat)

Pool); 7pm; \$19 at TicketMaster

with the Harpe Jazz Trio, Bob

DEFYALL AND DEFOUE FALLS

ELLY UNITED LIBITE Commenced Fridays 91.7 The Bounce, Nestor Delano, Luke Morrison

BAR-B-BAR OJ James; no cover BAR WILD Bar Wild Fridays

BUNCHOOK FREEDOWS DUST OF two levels; Woottop DJs Ben Jammin' and Bobby Torpedo heat up the patio

BOOTS Retro Discor retro dance BUDDY'S We made 'em famous! DJ Eddy Toonflash, come early to

avoid lineup, no cover before 10pm

WUNDERBAR Fridays with the Pony Girls, DJ Avinder and DJ Toma, no cover

and disco; 7pm-12midnight

TWILIGHT AFTERHOURS

People's DJ

DJ Tysin

STOLLI'S Top 40, R&B, house with

STONEHOUSE PUB Top 40 with

Flashback: house/hard with Johnny

Dangerous, Andy Inertia, guests, 1

URBAN FRAT Funktion Fridays

Y AFTERHOURS Formulation

AUUC HALL Troublemakers: The Concert: Maria Dunn with Notre Dame des Bananes; 7pm (door)

BLACK DOG FREEHOUSE Hair of the Dog B.A. Johnston (DVD) release party); no cover acoustic every Sat afternoon 4-6pm

crisis presents: Stone Iris, guests (alt rock): \$8

and Big Dave McLean (blues), 8pm THE CARROT Saturday open

KASHIN EDMONTON About

EANNO TOLOGRADAD College

Rae and Comerstone (pop/rock)

Saturday showcase open stage hosted by Carmen Cook, Simon Bennett and the Castle Rockers: 3-

(of the Hollies): \$20 (adv) at TicketMaster, Century Casino

ESMERALDA'S DJ Jimmy Friday,

FEVER Global Fridays: R&B, hip EUDING SAS AND

hop, reggae, reggaeton and mash-

DELUTE ENGETS SAR COR. OUS

and '70s progressive rock, disco,

EMPIRE BALLROOM Rock, hip

hop, house, mash up; no minors

8pm (door)

and electronic India with Joel

PUBLIC BUILDING TWENTE AVEC Top tracks, rock, retro with DJ Damian

GAS PUMP Top 40/dance with DJ Christian

GINGUR SKY Hip Hop Show Follow the Leader (CD release party), Shawn Bernard, NonStatus, Touch and Nato; 10pm (door), \$10

HALO Mod Club: indie rock, new wave, Brit pop, and '60s soul with

DJ Blue Jay, DJ Travy D; no cover before 10pm; \$5 (after 10pm) LEVEL 2 LOUNGE Hypnotic Friday:

Breakbeat, house, progressive and electro with Groovy Cuvy, DJ Fuuze MERS CITY SURFURES BANK!

Bitch! Bitch! Fridays, electro, indie, alternative, techno with DJs Dervish, Plan 8, guests; no minors, 9pm (door), \$5 **NEW CITY** Friday Night Freek Out

rockandroll/punkrock/abitofeverthing/indy with DJs Jebus and Anarchy Adam (from CJSR's Your Weekly AA Meeting), G-Whiz

EVERTONIE BIOGLET AURO TAP ROOM SOUTH Retro to New classic rock, R&B, urban and dance with DJ Mikee; 9pm-2am; no cover

RED STAR Movin on Up Fridays: indie, rock, funk, soul, hip hop with

DJ Gatto, DJ Mega Wattson THE AQOST Fridays All Request

Dance Party, with DJ Jazzy with rotating shows every week; \$4 (member)/\$6 (non-member)

ROUGE LOUNGE NYC Nights. Salsa-Merengue-Bachata-House-Reggeaton-Urban-Old School with DJ Spice

CAPPEIRE RESULTRANT AND LOUNGE Deep House with Friday resident DJ Luke Morrison

SPORTSWORLD INLINE AND AND ROLLER SKATING DISCO Top 40 request with a mix of retro Fridays

8pm (concert); \$15 at 465-7893

BLACKSPOT CAFÉ Cuban Missile

BLUE CHAIR CAFÉ Doc MacLean

stage; 7-10pm Christie (country)

CASTILL BOICE ST. M. STIME

CENTURY CASINO Terry Sylvester

EDDIE SHORTS Meanie Greenie and the Dance Machine (alt rock).

GRILL-DRAYTON VALLEY Patsy and Brian Gregg Band; 9 30pm

FOUR ROOMS Craig Gracobbo; 9pm; \$5

REESH STREET BLAYPRY CORE Paul Lepage; 7-9pm

HULBERT'S Slowburn (blues/rock), 8-10pm, \$7 (door) THE IVORY CLUB Live dueling

planos, no cover, 9pm JAMMERS PUB Saturday open

jam, 3-7 30pm; country/rock band 9pm-2am JEFFREYS CAFÉ Marco Claveria

(Latin); \$10 DERY IL AMO EY DE PUL

Headwind (classic rock) 9 30pm JULIAN'S PIANO

BALL CHAIT AND LINES DECISE Begoray (jazz piano)

LEEN BOTH LESS And the and the Blues Busters, 9pm-1am

MEAD HALL The Pervs, The Skam Brother Voodoo, The LC B M's, The Fools; all ages event, licensed area,

7pm (door), 8pm (show), \$B METRO BILLIARDS Adam's Rib. \$5 (door)

APTEMATICAL LEGICIA RIVE COMES

and Suzie Vinnick (acoustic blues duo); 8pm (door), 8 30pm (show). tickets at Southside Sound

THE ROCKS Through a com Views with DJ Shawnibis

OVERDRIVE NEIGHBOURHOOD PUB Open stage Saturday hosted by Jenny Joy; 9pm

PAWN SHOP Kavinski

CUPEN QUEOUXORS CONTRIBUTE IN THE NEW YORK

Lights Folk Club: Andrea House, Ken Hamm (blues, roots), \$18 (adv) at TIX on the Square/children 6-12 1/2 price at the door, children under 6 free

SOUTHMINSTER-STEINHAUR

OCT 11 - OCT 17, 2007



PREVUE / SAT, OCT 13 / BIG DAVE MCLEAN / WITH DOC MACLEAN / BLUE CHAIR CAFÉ, \$50 (DINNER INCLUDED), \$25 (AT DOOR WITHOUT DINNER) Here's a review of a show that Big Dave McLean played at Blues On Whyte in July 2006: "Yeah!" "Woo!" There's something about a blues gig that brings out the hollerin' in people, and Monday night at Blues on Whyte was no exception when Winnipeg's Big Dave McLean took the stage armed with guitar, harmonica, and a big, gritty voice. McLean growled his way through a virtual history lesson of the best that the blues has to offer, blowing the harp and playing the slide like he was right there in the blues hotbed of 1950s Chicago. Leading a hot trio of local musicians, McLean took a slight detour with an old Lightnin' Hopkins gospel number, but he promised that he'd get right back to the Devil's music and that's exactly what he did, singing about more bad mornings than any man should ever have to face. But that's what the blues is all about, isn't it? When life knocks you over and kicks you when you're down, you climb right back up and do it again. At least, that's what it's all about for McLean. -EDEN MUNRO / eden@vueweekly.com

LINITED CHURCH Woodbend Bluegrass Band, Born, \$15 fadulti/free for kids under 12 available at TIX on the Square, door

STARLITE ROOM Tokyo Police Club The Meligrove Band and the Virgins; Born (door); no minors; \$16 at TicketMaster

URBAN LOUNGE Bad Judgment

VELVE TO THE STATE OF THE PROPERTY OF THE PROP Dance, Rum Runner, On the Brink 8pm (door): \$10 (door)

WILD WEST SALOON Kory Wlas

ASPORBER O SUTTRE Commone McFetndge Tno, 8pm (door), 9pm (show): \$12 (member)/\$16 (puest)

CLASSICAL

REMAIN PLACE Annua River and this Johann Strauss Orchestra; 7pm, THE REPORT OF THE PARTY

THE ER CENTRE OF FRANCE Hamibell Concert Kevin Mazimas ke University of Alberta Faculty of Education Handbell Ringers, Monosol Bells of Concordia, 7pm, \$10 (door)

MANGEMENT GETTER CONNE Landmarks Masters, Edmonton Symphony Orchestra, William Edains (conductor), Lynne Dawson sopranol Bunaventura Bottone [Coor], Jason Howard (baritone), Rom, Symphony Prelude: 7 15pm

RACTION OF VOICE BAR Saturdays Top 40 with DJ Soundwave

EVANT UNIVERSE STORMER Saturday '80s and '90s with DJ **Duncan**

ALCONOMIC CONSTITUTION OF two levels alt rock/electro/trash, Main Floor: The Menace Sessions with Miss Mannered

BUDDY'S Undie night for men only, free pool and tourney, DJ Arrowchaser

CALLIE BURGER SANT Care Tos and '70s progressive rock, disco, and electronic Indie with Joel

PUNDOY BUILDINGS STREET ARES Top tracks, rock, retro with DJ

GINGUR Soulout Saturdays

HALO Halo Saturdays: house with Junior Brown, Luke Morrison, and Nestor Delano

LEVEL 2 LOUNGE Sizzle Saturday DJ Groovy Cuvy and guests

NEW CITY LIKWID LOUNGE Saturdays real alternative, clasics, punk with DJ Nazz Nomad, no



PREVUE / THU, OCT 11 (8 PM) / LOW LEVEL FLIGHT / STAR-LITE ROOM, \$10

An idol is a cult image, used in religious ceremonies to worship a deity or spirit. A Canadian Idel is Ryan Malcolm, used to sing the lead in Low Level Flight

SKPIRIL BALLNOWN House and

hop, house, mash up

PLUID LOUNGE Saturdays Gone Gold Mash-Up; with Harmen B and OJ Kwake

PRICE IN SUBURIES Sucks: electro, industrial, alt and indy, electro, rock with DJs Nik Rofeelya and Blue Jay (Mod Club) ALLEY DETRIES DESPITE

AVENUE Suggestive Saturdays breaks electro house with Pliresi-

RED STAR Saturdays indie rock, hip hop, and electro with DJ Hot Philly and guests

THE ROOST Saturdays-Auways like New Years Ever with DJ Dan-(Retro) downstairs and DJ Jazzy (New Music) upstairs, \$4 (memberl/\$6 (non-member)

STREET, STATUTED BUILDINGS OF THE ING DISCO Sportsworld Inline and Roller Skating Disco: Top 40 request with a mix of retro and disco; 1-5pm and 7pm-12 midnight

STOLLE'S ON WHYTE Top 40. R&B, house with People's DJ

Anthem: hard NRG/trance/funky with Jeff Hillis, DTDR, Big Daddy, STX, Tweek, 1am-8am

WUNDERBAR Featured 0J and local bands

Y AFTER HOUSES Republicanis



COMPLEX THE LOCAL Introduction and (Latin); 7.30pm; \$33 at TicketMaster

BLUE CHAIR CAFÉ Jim Findlay

(acoustic jazz trio), 8pm

BULST I BULL OF IT A SAMELY Afternoon Swing Trocadero Alumni Orchestra (18-piece band); 1 15pm (door), 2-5pm (dance); \$23 at TIX on the Square

CHESTAND AND ASSOCIATED PLUE Sunday jam, 7pm

DUSTERS PUB Sunday open stage: hosted by the Mary Thomas Band

EDDIE SHORTS Every Sunday open stage with Rob Taylor; 4-8pm

HULBERT'S Sunday night mic with Rhea March; 7-10pm

JAMMERS PUB Sunday open blues jam; 4-8pm **NEWCASTLE PUB** Live Sunday

jam hosted by Willy and Dave 2.30pm O'BYRNE'S Joe Bird's Irie Jam

open stage for all, 9 30pm; no cover OSCARS PUB Open stage Sundays

hosted by Chris Wynters of Captain Tractor, 8-11pm MITCHIA INVITED CHURCH 1922 and Reflections: The Dave Babcock

Quartet; 3:30-5pm, collection at the THE BUILD GIRL SHIP SHIP Red Ants (jazzy R&B) every Sunday,

ROSEBOWL Sunday open stage featuring the Digs/Mike McDonald alternate weeks, 9-12

ROYAL COACH DINING ROBEL CHATTAU LINES FOR

7 11pm





. ARDEN THEATRE 5 Ste. Anne Street, Ste. Albert, 459-1542 . ATLANTIC TRAP AND GILL 7704-104 St. 432-4611 . AUUC HALL 11018-97 St - AXIS CAFÉ 10349 Jasper Ave, 990-0031 - BACKDRAUGHT PUB 8307-99 St, 430-9200 -BACKROOM VODKA BAR 10324A-82 Ave, upstairs, 436-4418 . THE BANK ULTRA LOUNGE 10755 Jasper Ave 420-9098 • BAR WILD 10552 82 Ave, 504-7777 • BERNARD SNELL AUDITORIUM Watter Mackenzie Health Sciences Centre, first floor foyer, 112 St . BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Rd, 484-7751 . BLACK DOG FREEHOUSE 10425-82 Ave., 439-1082 . THE BLACKSPOT 15120A Stony Plain Rd, 481-7 /68 . BLIND PIG PUB 32 Ste. Anne Street, St. Albert, 418-6332 • BLUE CHAIR CAFÉ 9624-78 Ave, 989-2861 • BLUES ON WHYTE 10329-82 Ave. 439-5058 • BOOTS 10242-106 St. 423-5014 • BUDDY'S 11725B Jesper Ave. 488-6636 • CAFÉ LEVA 11053-86 Ave . CASINO EDMONTON 7055 Argyll Rd, 463-9467 . CASINO YELLOWHEAD 12464-153 St, 424-9467 . CAS-TLE ROCK 507 St. Albert Rd, St. Albert, 458-8766 . CENTURY CASINO 13103 Fort Rd, 643-4000 . CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd, West, 462-6565 . COAST TERRACE INN 4440 Gateway Boulevard . CONVOCATION HALL Arts Building, University of Alberta, 492-0601 • COWBOYS 10102-180 St. 481-8739 • CROWN AND ANCHOR PUB 15277 Castle Downs Rd, 113 St, 472-7696 . CROWNE PLAZA CHATEAU LACOMBE 10111 Bellamy Hill, 492-2384 • DRUID 11606 Jasper Ave, 454-9928 • DUSTER'S PUB 6402-118 Ave, 474-5554 • EDDIE SHORTS 10713-124 St. 453-3663 . EDMONTON EVENTS CENTRE WEM Phase III, 489-SHOW . EMPIRE BALLROOM WEM Phase 2, upper level, WEM, 486-9494 . FESTIVAL PLACE Telus Theatre, 100 Festive! Way

Sharwood Park, 449-3378 . FEVER NIGHTCLUB Phase 3 of WEM, 961-3117 . FIDDLER'S ROOST 8906-99 St . FILTHY MCNASTY'S 10511-82 Ave, 916-1557 . FLUID LOUNGE 10888 Jasper Ave. 429-0700 • FOUR ROOMS Edmonton Centre, 102 Ave. 426-4767 • FOX 10125-109 St. 990-0690 • FRESH START CAFÉ Riverbend Sq. 433-9623 • FUNKY BUDDHA (Viryte Ave) 10341-82 Ave, 433-9676 • GAS PUMP 10166-114 St, 488-4841 • GINGUR SKY 15505-118 Ave, 913-4312/953-3606 • HALO 10538 Jasper Ave, 123-HALO . HOLY TRINITY ANGLICAN CHURCH 10037-84 Ave . HOOLIGANZ PUB 10704-124 St. 452-1168 . HULBERT'S 7601-115 St. 436-1161. THE IVORY CLUB 2940 Calgary Trad South . JAMMERS PUB 11948-127 Ave, 451-8779 . JAND R BAR AND GRELL 4003-106 St. 436-4403 . JEFFREYS CAFE 9640 142 St. 451-8890 . JEKYLL AND HYDE 10610-100 Ave., 426-5381 . JULIAN'S PIANO BAR Chateau Louis Hotel, 11727 Kingsway Ave., 732-4583 . KAS BAR 10444-82 Ave., 433-6768 . KINGSKNIGHT PUB 9221-34 Ave. 433-2599 • LEGENDS PUB 6104-172 St. 481-2786 • LEVEL 2 LOUNGE 11607 Jasper Ave. 2nd Fl. 447-4495 • MEAD HALL 10940-166A St • METRO BILLIARDS 10250-106 St 990-0804 . MUDDY WATERS 8211-111 St, 433-4390 . NEWCASTLE PUB 6108-90 Ave, 490-1999 . NEW CITY 10081 Jasper Ave, 413-4578 . NIKKI DIA-MOND'S 8130 Gatewey Blvd . NORWOOD LEGION 11150-82 St . O'BYRNE'S 10616-82 Ave. 414-6766 . OVERDRIVE NEIGHBORHOOD PUB 6104-104 St. 439-9485 . CONTINUE BOILER AND TAPROOM South Whitemud Crossing, 106 St, 485-1717 . PAWN SHOP 10551-82 Ave, Upstairs, 432-0814 . PLANET INDIGO-JASPER AVENUE 11607 Jasper Ave PLANET INDIGO-ST. ALBERT 812 Liberton Dr. St. Albert PLEASANTVIEW COMMUNITY HALL, 10860-57 Ave, 474-5270 • RED STAR 10538 Jasper Ave. 428-0825 • RITCHIE UNITED CHURCH 9624-74 Ave • RIVERSIDE BAR AND GRILL 326-St. Albert Trail 460-1122 • ROUGE LOUNGE 117 St. Jesper Ave., 482-6152 • ST. BASIL'S CULTURAL CENTRE 10819-71 AVE . SAPPHIRE RESTAURANT AND LOUNGE 10416 Whyte Ave. 437-0231/710-1626 . SAVOY 10401-82 Ave. 438-0373 . SOUTH-MINSTER-STEINHAUER UNITED CHURCH 10740-19 Ave . ST BASIL'S CULTURAL CENTRE 10819 71 AVE . STANDARD BIO7 104 St 439-2592 . STARLITE ROOM 10030-1 7 14 * STOLLTS 2nd floor, 10368 Whyte Ave. 437 2293 * STONEHOUSE PUB 11612 Julyer Ave. 4 C 7443 * TAPHOUSE 90, 6 M/ Keriny Ave. St. Allert. 45 Allert. TEGLER CENTRE Concordia University College, 72 Ave south of 112 St + TOUCH OF CLASS Charges Low Helps, 11727 King avery 452 7170 + TWILIGHT AFTERHOURS 10018-105 St . UNITY CHURCH OF EDMONTON 13210-106 Ave . URBAN FRAT 10220-103 St . URBAN LOUNGE 10544-82 Ave, 437-7699 . VELVET UNDERGROUND 10830-102 St (downstairs), 428-1099 • WHISTLESTOP 12416-132 Ave, 451-5506 • WILD WEST SALDON 12912-60 St, 476-3388 • WINSPEAR CENTRE 4 Sir Winston Churchill Sq. 428-1414 • WUNDERBAR 8120-101 St, 436-5586 • Y AFTERHOURS 10028-102 St, 994-3256, www.yefterhours.com • X-WRECKS 10143-50 St • YARDBIRD SUITE 10203-86 Ave. 432-0428 • YESTERDAYS Pub 112, 205 Camegie Dr. St. Albert, 459-0295



BLACKSPOT CAFÉ Away ri'o. "\$10 has been warship?"

music and comedy; 8pm

SECOND CUP-MEADOWLARK Carrie Hryniw

event: \$44.50 at TicketMaster

TAPHOUSE Monday Live

BACKSTAGE TAP AND GRILL Industry Night: with Atomic Improv, Jameoki and DJ Tim

CLASSICAL

Constant The Mark 1. The Period of the Commission of the Commissio

Canton on a Chrane of Suc. Happ her

CONVECATION HALL but A

Report Department Symphonic

Symphacy water to Bom SHS

CROWNE PLAZA CHATEAU

Puccini Ham (brunch) vz Popm

(performance); call 429-1000 for

Society: Bach's Goldberg Variations:

(adult)/\$15 (student/senior) at TIX

ON THE ROCKS Souljah Fyah

Sundays with DJ Dudeman

OVERDRIVE Anything Goes:

acoustic jam every Sunday after-

noon with the Shufflehound; 1.30-

DJS

LA CEST YEST Enterto mile mile Control

HOLY TRINITY ANGLICAN

CHURCH Edmonton Recital

Pius Cheung; 7:30pm, \$20

on the Square, door

(adult)/\$10 (senior/student) at TIX

'VI' TO Encomblet "Immer-Tity

on the Square, door

tickets

BLACK DOG FREEHOUSE Got To Give It Up Sunday Afternoons: Main "Foo Foo" son Wentsown discowith DJ Red Dawn

BUDDY'S NIGHTCLUB House. progressive, and trip-hop with DJ Rudy Electro; 10pm-2.30am; guest DJs welcome inquire at kelly@michetti.com

EMPIRE BALLROOM Rock, hip hop house, mash up

GINGUR SKY Urban Ladres Night Sundays, with DJs InVinceable, Macca

O'BYRNE'S DJ Finnegan; 9pm (door): \$20 (basic)/\$30 (premium); Seculable by phone at 414 6750.

OVERTIME BROILER Sunday Industry Night: Requests with DJ

URBAN LOUNGE Sunday Night Live: hosted by DA Choclit Elviz, DJ Sweetz 9pm; the best of Urban's live entertainment 10pm

WUNDERBAR Sundays 0J Galfatea and XS, guests, no cover

Beasts and Superbeasts, Eamon Mcgrath; (Indie pop/grunge folk);

EMORY CLUB Openmie Moneays

PLEASANTVIEW COMMUNITY HALL Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Tyme Fiddlers Society;

SHAW CONFERENCE CENTRE Sum 41, Finger Eleven; all ages

CLASSICAL

UNITY CHURCH OF EDMONTON Crystal Journey: 7-9:30pm; \$25 at Unity, by phone at 913-6466, Kukui Fountainhead Retreat Centre

WINSPEAR CENTRE Holly Cole, Michael Kaeshammer; 7:30pm, \$37,50/\$49 50/\$61 50 at the Winspaar ook office

BAR WILD Bar Gone Wild Mondays, Service Industry Night, no minors; 9pm-2am

BLACK DOG FREEHOUSE Main Floor Edectic Nonsense with Confederacy of Dunces, Dad Rock, TJ Hookah and Rear Admiral Saunders

BUDDY'S NIGHTCLUB House. progressive, and trip-hop with DJ Andy Starton, 10mm 2 20mm; guest DJs welcome inquire at kelly@michetti.com

FILTHY McNASTY'S Metal Mondays; with DJ S.W.A.G.

FLUID LOUNGE Mondays Mixer **NEW CITY LIXWID LOUNGE** Munch on Metal Mondays: '80s metal with OJ Sammi Kerr, no minors; no cover

O'BYRNE'S Best local musical talent with DJ Angus

Show Open Mic/Stage hosted By Illfrt Outfit's Liam Tremble; 16+; and a mississipaemy/soiden word/literary works

CASTLE ROCK PUB Moosehead Freeway Jam. Hosted by Mark Collins; 8:30pm-1am

DRUID (JASPER AVENUE) Open

LEGENDS PUB Tuesday Open jam hosted by Gary Thomas

O'BYRNE'S Celtic Jam: with Shannon Johnson and friends; 9:30pm

STARLITE ROOM Arch Enemy,

WINSPEAR CENTRE COVER Newton-John; tickets at the

YARDBIRD SUITE Jam session every Tuesday: Charlie Austin Trio;

BUDDY'S Free pool and tourney, DJ Arrowchaser

FUNKY BUDDHA (Whyte Ave)

GINGUR SKY Bashment Tuesdays: Reggae music; no cover

RED STAR Tuesdays: Experimental Indie Rock, Hip Hop, Electro with DJ Hot Philly

SAPPHIRE RESTAURANT AND LOUNGE Tapas Tuesday: popular house beats with DJ Kevin Wong

BLACKSPOT CAFÉ Tuesday Talent Born Franciscotts a citisate in survivent

Ammar, Noel Mackenzie, and Dale

stage with Chris Wynters

ON THE ROCKS Fully Loaded; 9pm; \$5-\$7

REXALL PLACE Velvet Revolver, Sparta; 7:30pm; \$39.50-\$225 at TicketMaster

Acantha, Mebucadnezzer, all ages event; 7pm; \$25 at TicketMaster, Megatunes, Blackbyrd, FS (WEM)

Winspear box office

8.30pm (door), 9pm (show); \$3

DJS

ESMERALDA'S Top 40, country, R&B with DJ Foreplay, DJ Jimmy

Tan i no al mone dance les-

sons 8-10pm

SPURISH URLD INCHE APA

AND ROLLER SKATING DISCO. ap Whomes will a rivolte to and disse 7/on 12 automont

Walve | UNKIERGRAUND Tresday Might make governs with BU German valosterowys) () and

quests dono convert no cover WUNDERBAR Sweet Brit and Funds grath Frilling ame Buggings

DJS BACKROOM VODKA BAR Deer Wednesdays: Soulful Deep House

CLASSICAL

BEHLARD SHELL AUTHOR

for pyamor-room, figured by the

Hear 5 more troping to

Basonies (respinationally

work thee

with Nic-E and Smoov BANK DLIRA LUUWGE

Wednesday Nights with Olivate BLACKDOG FREEHOUSE Glitte Gulch Wednesdays: roots ment with DJ Buster Friendly, no cover live music once a month; Woofton RetroActive Radio with LL Law alternative '80s and '90s, post [... new wave, garage, Brit, mod.

Sexxxy Sean

featuring Mikey Maybe and the Joe **EDDIE SHORTS** Wednesday blues

jam with Brian Petch (guitar) FIDDLER'S ROOST Little Flower

open stage; 7.30pm (door), \$2 **HOOLIGANZ PUB** Open stage Wednesdays hosted by Rock 'n' Roll Kenny

LEVEL 2 LOUNGE Open mic

MYER HORDWITZ Final Fantasy, Basia Bulat: 7pm; \$17 at TicketMaster, Unionevents.com, Megatunes, Blackbyrd, Listen

O'BYRNE'S Chris Wynters and guests; 9.30pm; no cover

PLEASANTVIEW COMMUNITY HALL Acoustic Bluegrass jam presented by the Northern Bluegrass Circle Music Society every Wednesday evening

REVALL PLACE Brad Paisley, Rodney Atkins, Taylor Swift; 7:30om: \$37.50 \$85.50 at The west Monster

RIVERSIDE BAR AND GRILL Wednesday Night Live: Open stage: for comedians, musicians and bands; hosted by Barbara May; 7pm (set-up), 8:30-10:30pm (show)

URBAN LOUNGE Grand Opening: Elvis, Mocking Shadows, Granny Dynamite

WILD WEST SALDON Hey Romeo

BLACKDOG FREEHOUSE Glitter

Gulch Wednesdays: roots music

with DJ Buster Friendly; no cover;

live music once a month; Dawn at

Dusk, Seven Devil Fix, Jonek, The

Wednesday: Live hip-hop featuring

BLACKSPOT CAFÉ Dialogue

and roll BLACKSPOT CAFÉ Dialoque Wednesday

BUDDY'S Hump day with DJ

FEVER NIGHTCLUB Industry Wednesdays

weekly guest DJs

RUID LOUNGE Wednesday Rock

THE FOX Wind-up Wednesday R&B, hiphop, reggae, old skool, r . gaeton with InVinceable Town h

LEGENDS PUB Hip hop/R&R.Math Q. / Spinneyore

NEW CITY LIKWID LOUNGE 36 Out With Your Box Out Wednesd. Night: no minors; no cover

NIKKI DIAMOND'S Puni and metal every Wednesday RED STAR Guest DJs every Wednesday

STANDARD Wednesday Gone Wild Feat with DJ Nestor De and

STOLLI'S Wild Cherry: House/garage with Tripswitch Rezidnt Funk fusion with Steve Demeny

VELVET UNDERGROUND Pan r Every Wednesday with the JBOTS india mod rock dance party; 8pm

WUNDERBAR Wednesdays with new DJ; no cover

Y AFTERHOURS Y Not Wednesday: Shortee with Heci Castro, DJ Bree, Erin Eden



PREVUE / THU, OCT 18 (7 PM) / BLUEGRASS BREAKDOWN / WITH DOWN TO THE WOOD, KANE' RIVER, HONI DEATON & DREAM / MUTTART HALL IN ALBERTA COLLEGE (10050 MACDONALD DRIVE), \$20 Any excuse to run a picture of a banjo is fine with me but that doesn't mean the music at the Bluegrass Breakdown isn't worth checking out for its own merits. If you wanna see some rippin' players rip it up old time-style, then a bluegrass breakdown is what you need to be looking for. These folks are coming from all over to play here—well, from Oregon and Georgia, anyway, plus Down to the Wood hail from our very own burg—so they could use some cheering on. Oh, and you probably won't have much trouble spotting a banjo or two while you're there, too. -- EDEN MUNRO eden@vueweekly.com

EDMONTONEVENTCENTRE CA

the best DJ alive isn't a DJ

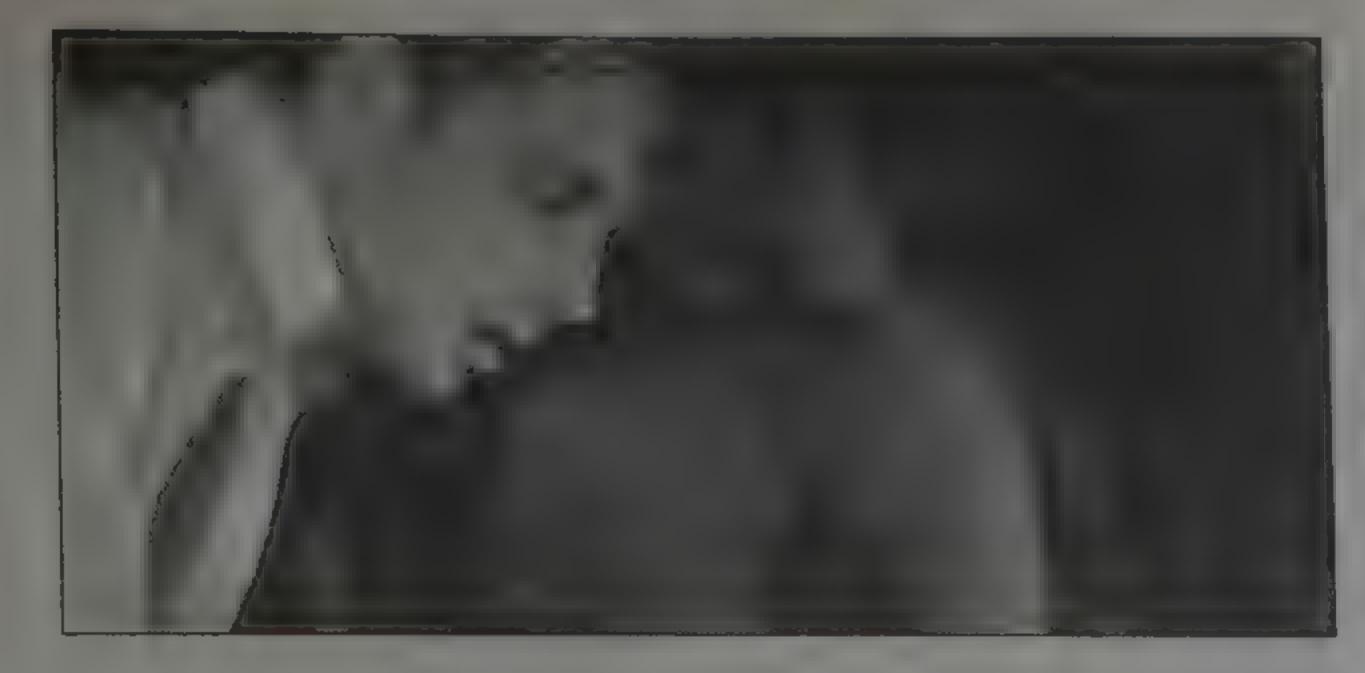
BACKLASH BLUES PEMBERTON

- TOYLER BEKIY COM

Girl Talk perform at Elysium in n. Texas this past March during the h By Southwest Music Festival. It a hot ticket show and the excitement s fairly palpable. As is common with Talk, he shirks playing with DJs that . create some sort of crossover with set, so the openers were a melange of Idling indie rock outfits.

aid Talk's music is a common concept a in a creative way. He uses only a top and basic editing software (Cool t Pro and AudioMulch) to create ontly mashups, songs made from equal s of two or more tracks. During one ment, a Biggie acapella could be plased to a pitched up "Tiny Dancer" by on John; the next could combine acris, Ciara and Fabolous over top of a on tune. These shifts happen practiv every minute, making GT's show an exercise in mixing that would only possible on turntables in the hands of extremely skilled traditional DJ.

Girl Talk, nee Gregg Gillis, is bringing sound to Edmonton this week for a w that will surely push the limits of lite Room security. The idea of the Girl

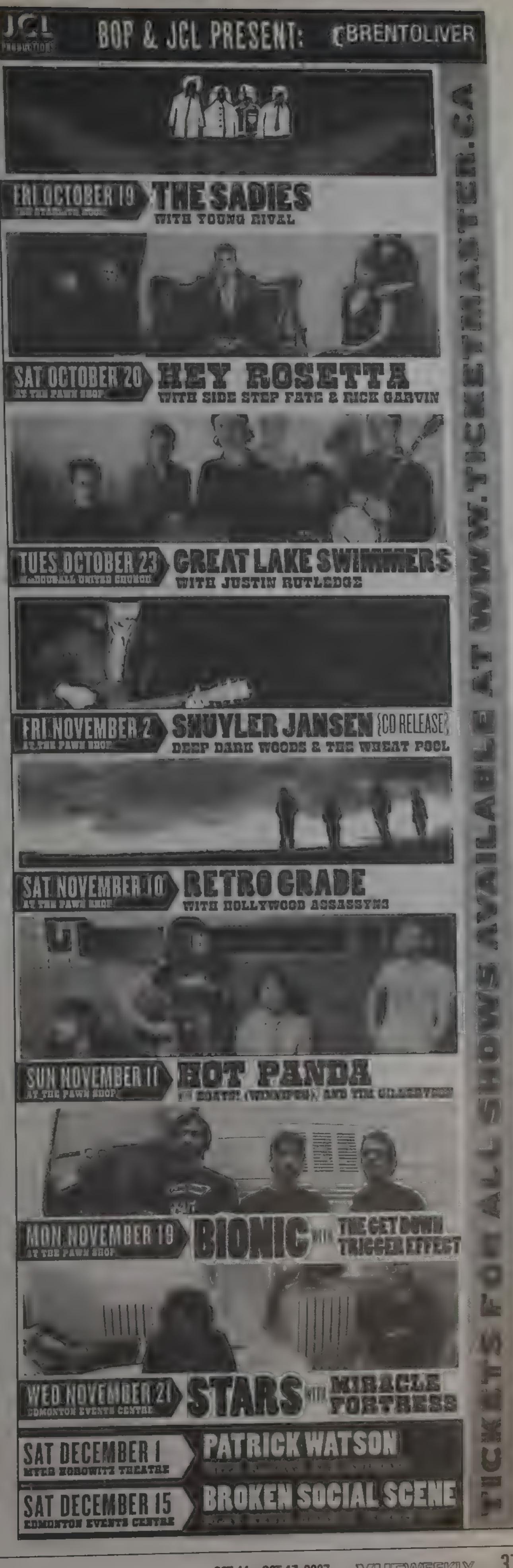


party with him, not to him. Lots of tumtable DJs hold a certain amount of ire for Girl Talk's success, saying that mashups are nothing new, that he's purely a product of good marketing, that he's not a real DJ.

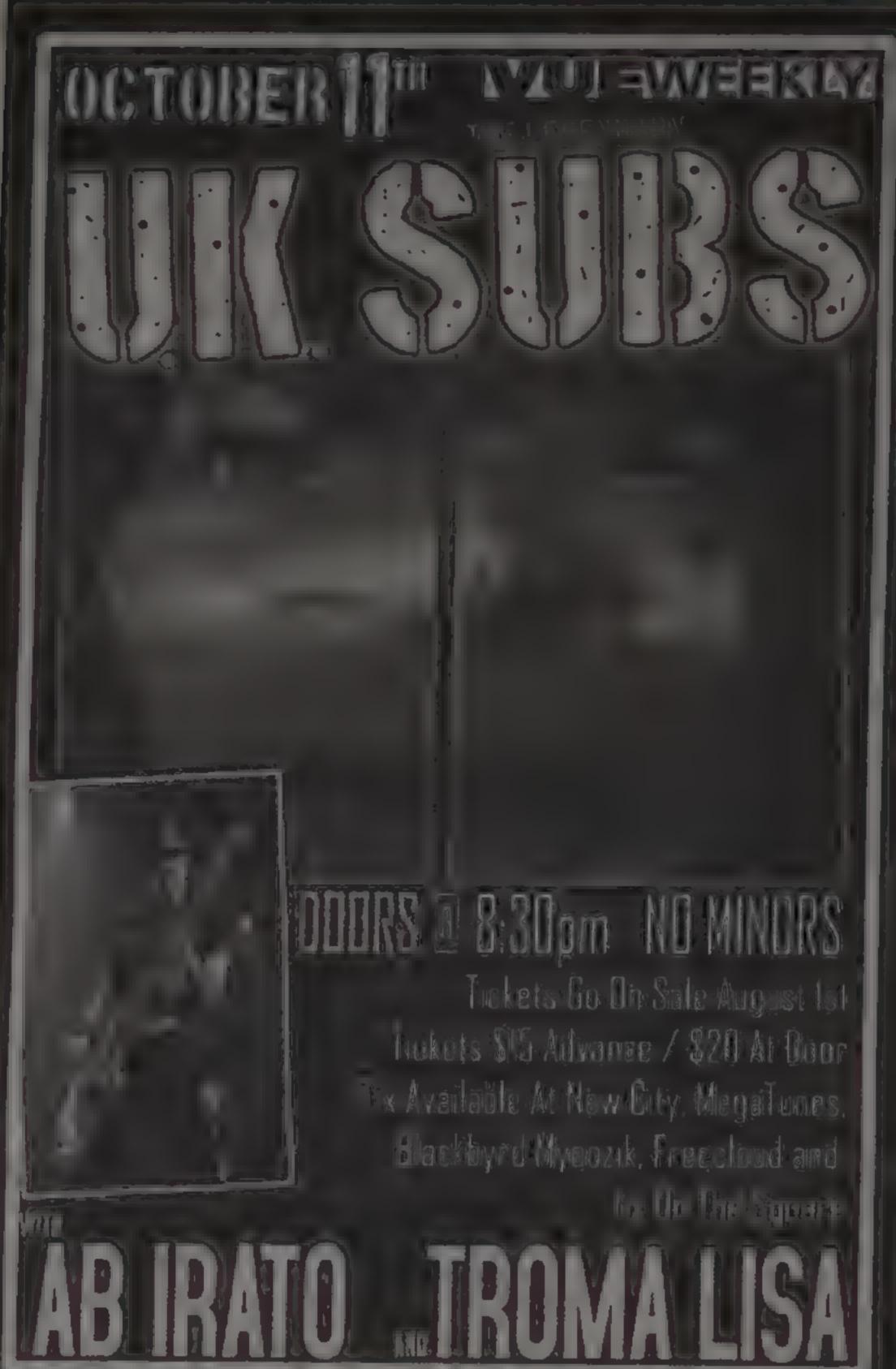
Turns out he's well aware of that last one. At the Austin show, he had a monolithic projection behind him reading "I am not a DJ." I see him as more in line with a Jamaican dub selector. He literally takes the best five seconds from every song on the radio from 1980 on and makes songs out of them, distilling the aesthetic of a dancefloor DJ during primetime. All killer, no filler, it's an exercise in playing the hypest parts of your most upbeat songs at the same time and as a result, people react to it far more am, it featured Daedelus and Glitch Mob and it concluded with a set by Megasoid, a live PA unit made up of Sixtoo and Hadji Bakara from Wolf Parade. They pulled out all the stops, playing synth and drum machines live, matching rap acapellas on time and inviting rappers to spit over the improvised chaos (a previous example: youtube.com/watch?v=339bjBpkgsU. The last party they did was under a highway offramp and got shut down by the cops. The location of this party was only divulged online, a few hours before it occured. The one I was at was in a loft with hundreds of people willing to party beyond six in the morning. Both Megasoid and Girl Talk are examples of a change of the guard in DJ culture and symptomatic of the need for creativity in the DJ-based live music format. v

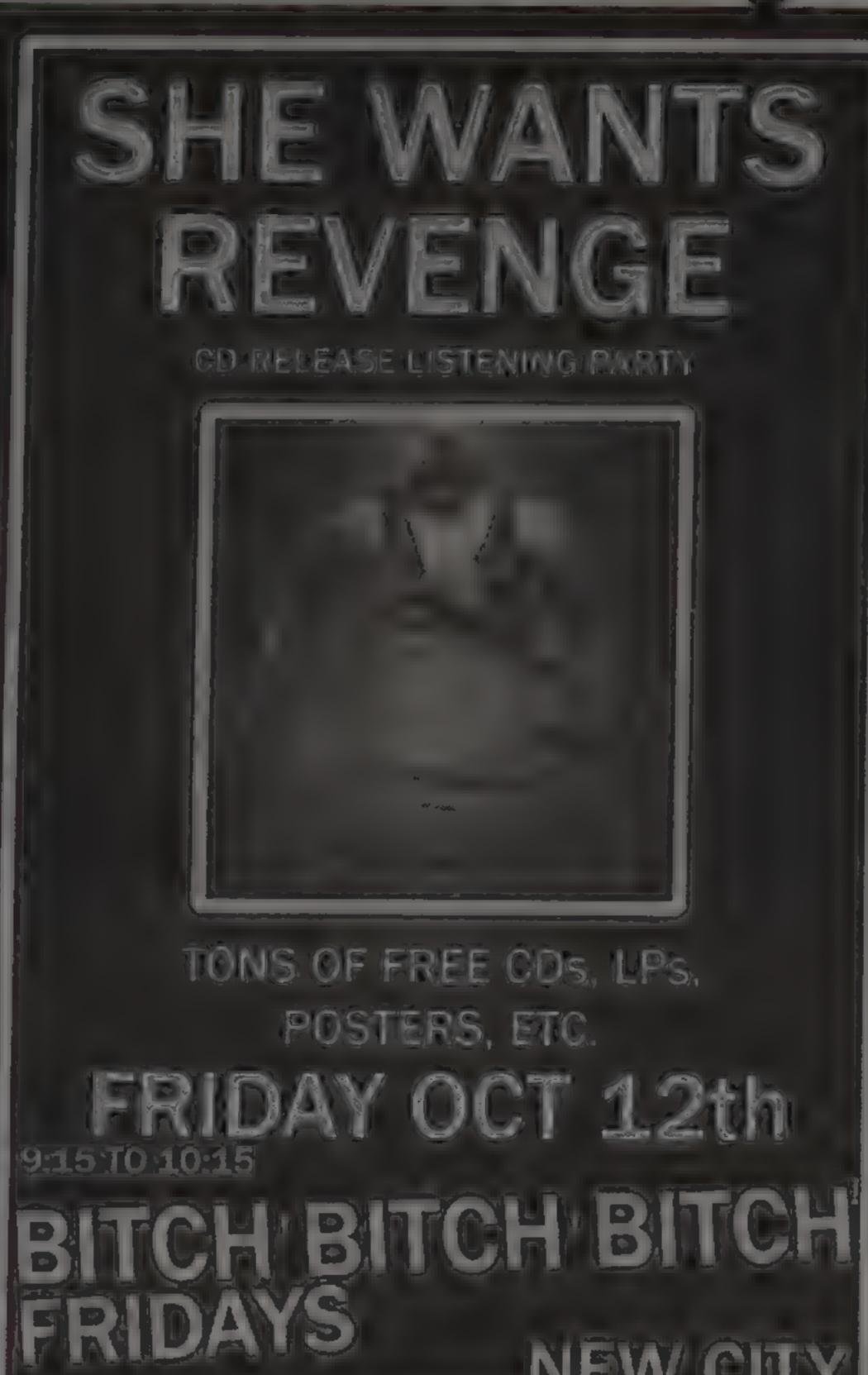
Girl Talk is (not) DJing at the Starlite Room on Fri, Oct 12.

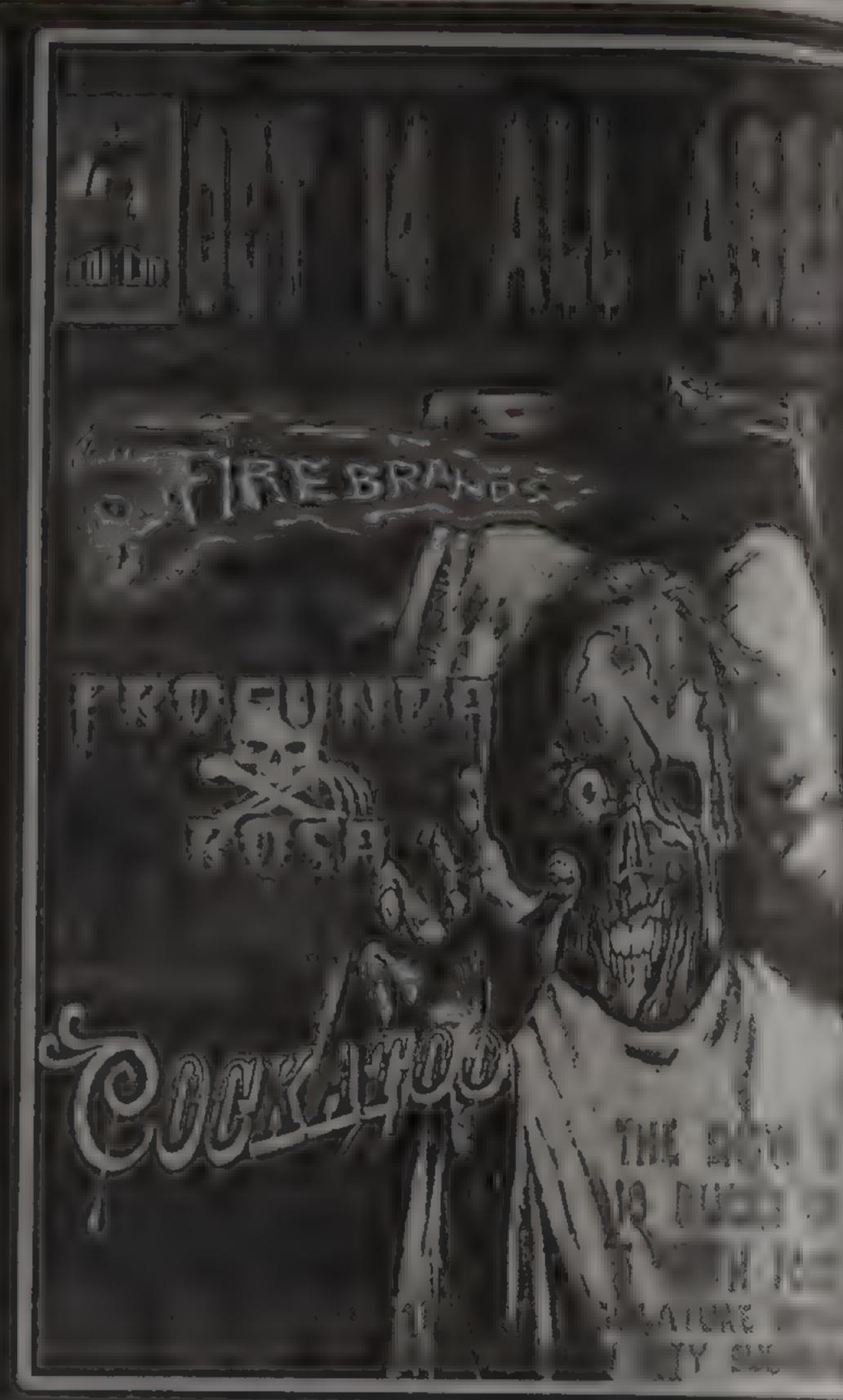


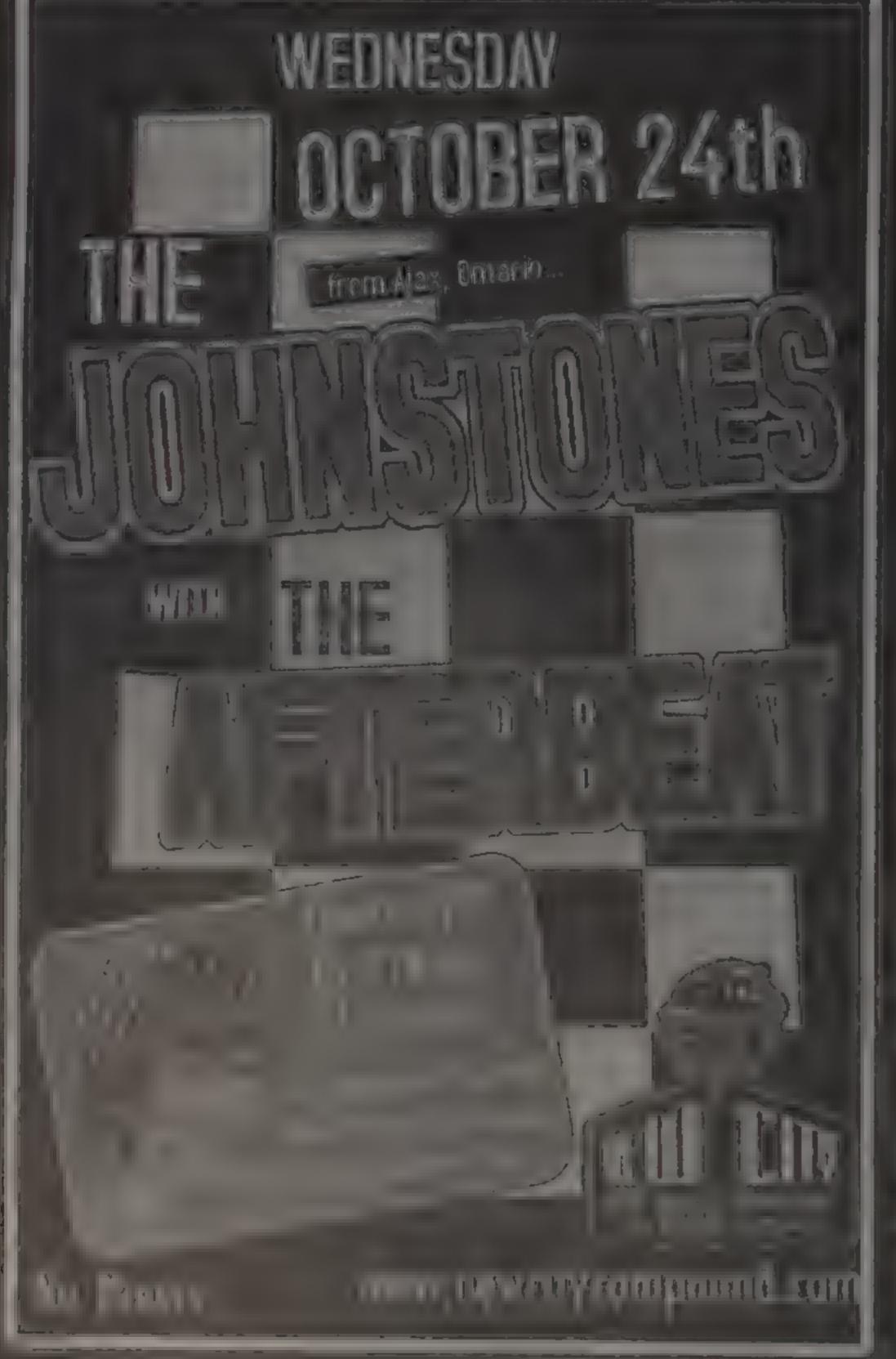


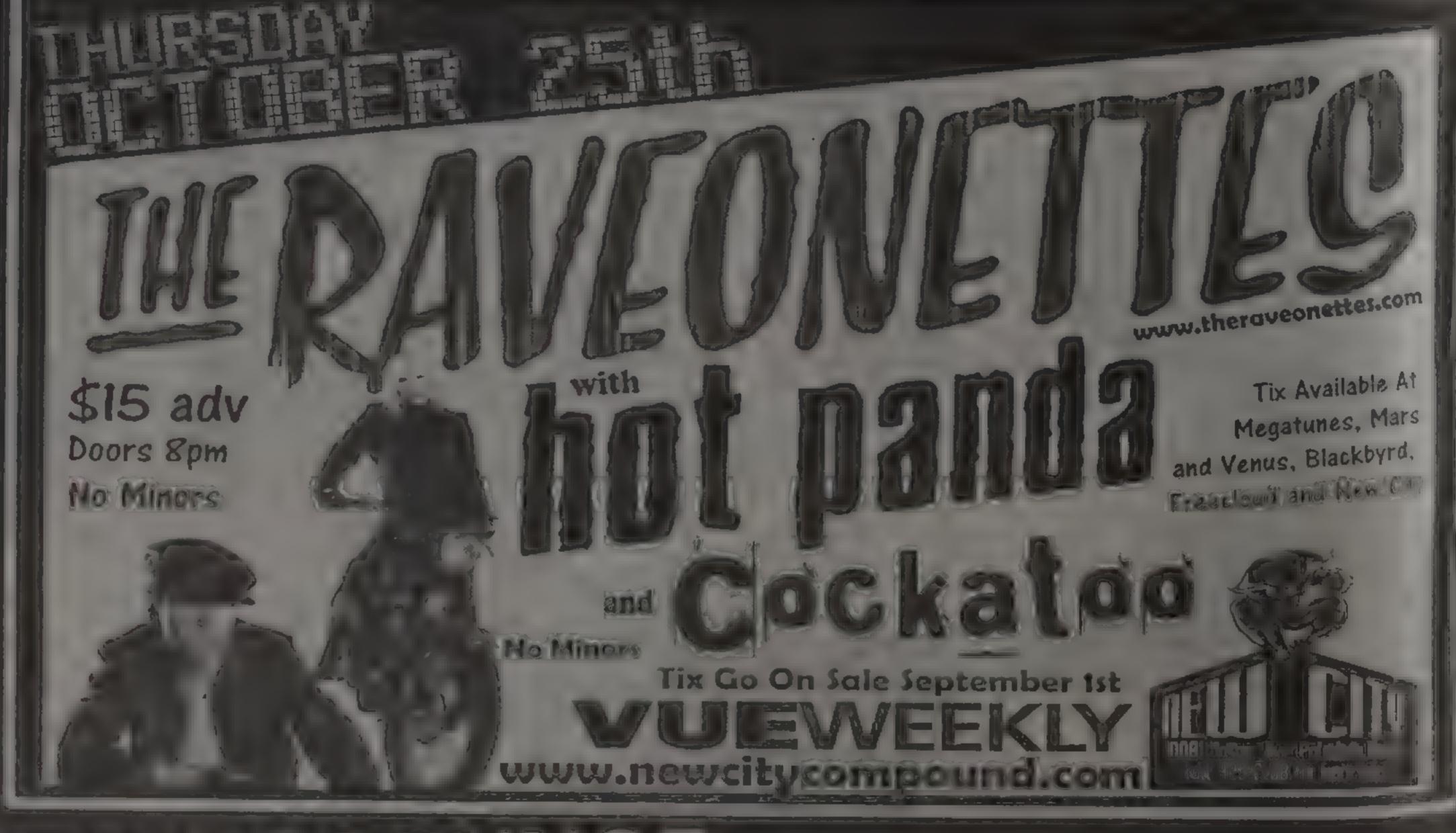
www.newcitycompound.com











IN THE LOUNGE \$3.25 Dom. Beers and Hi-Balls* \$3.25 Pints of Big Rock open til close open til close open til close

Thank You For The Last 10 Years, Here's to the next 10!!!

Wyborowa yodka, Beeteater Signal &B Scothch, and Royal Reservation

This singer is making history happen

FEER MUNRO / eden@vueweekly.com

history is not often the first influence that comes to mind. But for Eliana Cuevas, history can't be separated from the emotions and stories that inspire her music.



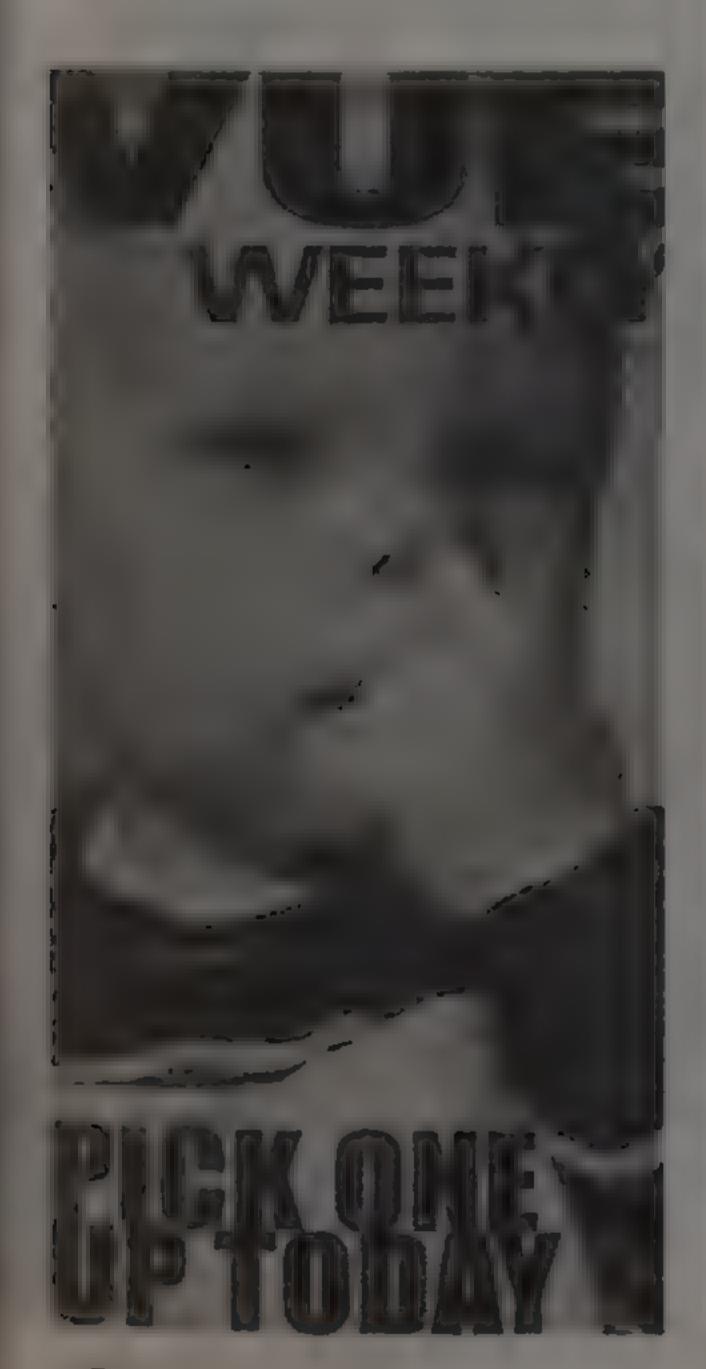
"History and culture, those are our roots, so everything that we experience today connects to our past," Cuevas explains over the phone from her Toronto home. "Of course there is progress, there is evolution, there is all this, but human nature is something that has been around forever."

Cuevas came to Canada 10 years ago from her native Venezuela, first studying English and then focusing on Latin American history. And, despite the distance and differences between her place of birth and Toronto, Cuevas says that her time in the big city has opened her eyes to an impressive variety of cultures.

"I do find that being in a city like Toronto that is so multicultural also brings elements from cultures that I don't really know, that I haven't lived in, that I haven't been involved in in any sort of way," she explains. "There is definitely an influence that comes through in my music, and even also because of the different musicians I work with who have experienced different things and come from different backgrounds."

That multicultural influence rears itself in Cuevas's music, too; she writes songs mainly in Spanish, but she also sometimes works in English and Portuguese. Still, she says that while the technicalities of each language may be different, the emotional content of the songs is similar.

"It all comes from the same place," she admits. "It is different because of the language, but the inspiration all





comes from the same place."

And ultimately it is the heart of the songs, the emotion, that is important to her. "Definitely," she states with certainty. "Yeah, that is very important

everything that I see around me, things that I have gone through myself and things that people close to me have experienced—and even people that I see on the street that somehow I feel a connection to or what I see in them moves me in some way."

THERE'S LITTLE DOUBT that Cuevas

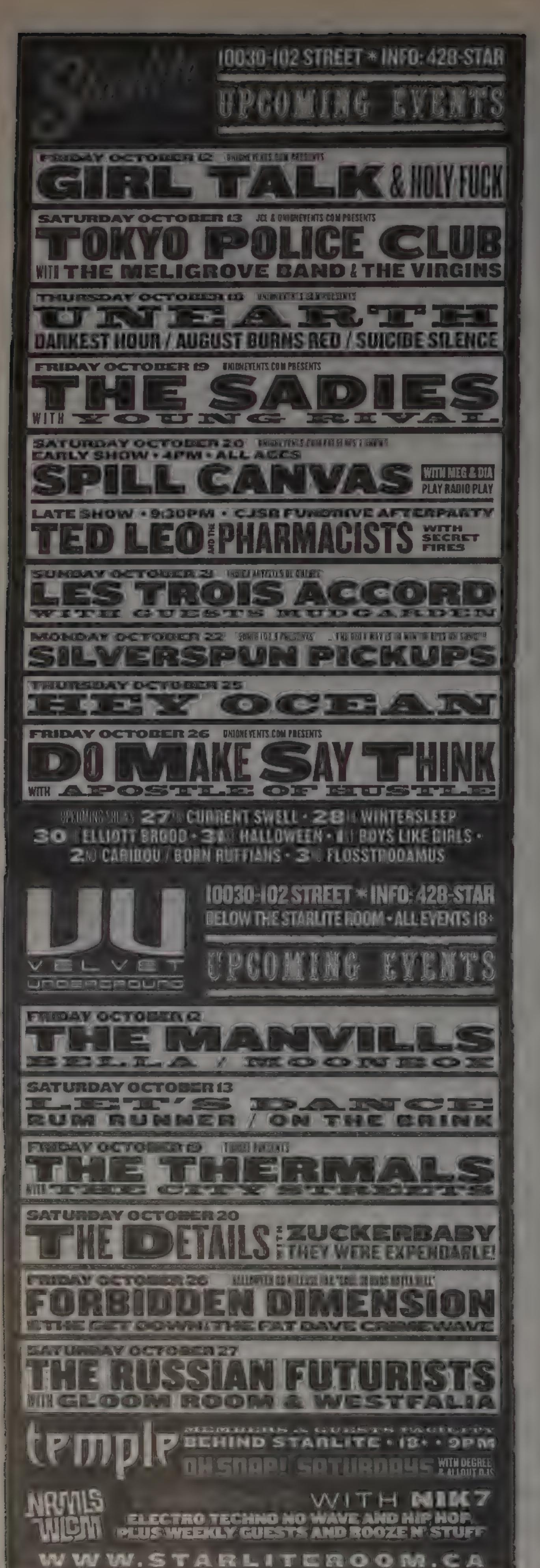
is fond of both her home country and Canada, but she admits that she doesn't know where she will end up. There's a free spirit inside her that wants to learn from the rest of the world

"I am very open-minded, so I don't know," she laughs. "I have no idea where life will take me. I know that I am very happy where I am at right now. I know that I am very grateful for everything that this country has given me ... but I also know that there is a lot to learn and the world is very big. Anything can happen."

That's where her interest in history comes into play once again. Cuevas views history as something that is constantly being written, evolving as we live each moment and influencing how we live the next

"The ideal thing is to remember history so that we can learn from it" v





Have we heard the final Final Fantasy album?

CAROLYN NIKODYM / carolyn@vueweekly.com

It's surprising to hear Owen Pallett—the nimble-fingered violinist behind Final Fantasy—say that he didn't know that music was actually his career.

After all, not only has Pallet been involved with CBC's ever-popular Vinyl Cafe, and not only did he lend his composing chops to help shape Arcade Fire's two full-lengths, but Final Fantasy was also the first-ever Polaris Music Prize winner last year for He Poos Clouds.

Before you chalk his attitude up to some kind of mock humility, however, you have to acquaint yourself with the world according to Pallett—a world in which the violining pedal-pusher says things in interviews like, "If Bono, for example, was genuinely concerned with the state of the world and all of these things, he'd be working in politics. A song is never going to take the place of a good argument, a good article in the paper."

Pallett is a little worried that he's coming off as morose with this kind of talk—but perhaps it's that when I call, he's in the middle of putting together some music for a commercial. He's asking himself whether making music is the best use of his time, whether making commercial music is taking him away from doing more important things—like saving the world.

"I admit that I have a bit of ambivalence towards politically inspired music, towards using music for large-scale events like Live Aid and Live Earth.

I've always been against it, but now I'm starting to realize that I always thought that people could be political musicians, but I always found that those people weren't doing it in a way that I could agree with," Pallett tries to explain. "But now I've switched, and the corollary of that idea is that music is apathetic."

HAVING BEEN MOVED to tears by music, I have to challenge that sentiment—asking whether it's music itself



REVUE

WED, OCT 17 (7 PM)
FINAL FANTASY
WITH GUESTS
MYER HOROWITZ THEATRE, \$17.00

or the industry that is apathetic.

"The industry itself is," he says. "I'm pretty excited about how much material is out there, now. It's kind of like where we started at the turn of the last century, where there was no recorded music."

For Pallett, it seems, there is something more pure (and less inherently apathetic) about music that is made for music's sake. It's a lesson that he's taken from Blocks Recording Club, the Toronto recording co-op he created with Steve Kado.

"When we formed, we were just kind of, like, putting out quirky music we liked," Pallett explains. "Then as we eventually became a non-profit, it's really coloured the music that we've picked and the artists that have come to us to release records, because there's a real difference—sort of a intangible strange difference

between music that is made for profit and music that is not made for profit

"Honestly, I'm not being facetious when I'm saying just in the way that the vocals are recorded, the way the drums are recorded—all of these strange musical things," he continues "It's not like the message is 'anti-capi tal,' it's just that certain choices are made in the process of making music that inherently makes it less ready for mass consumption."

After the interview, I'm left with a little bit of sadness. There are plenty of "artists" out there who prove Pallett's "music is apathetic" theory—those who you would be happier if you never heard from again, but they seem to keep on going and going (Céline Dion, anyone?).

Pallett, however, is just one of those talents that you want to hear more from—even if his musical experiments don't entirely resonate with you—simply because he challenges form and the norm. And here he is talking like he may go on a walkabout for another career? Where's the justice in that? v

Ovations Visiting Artist

Saturday, October 20, 2007 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta

Program

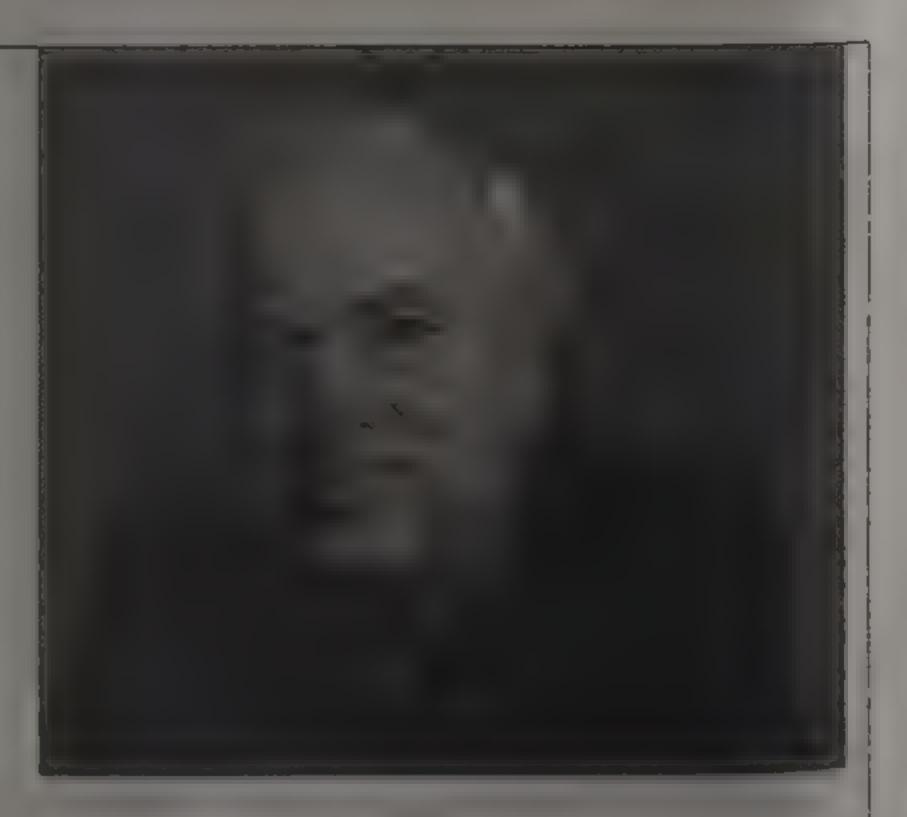
Bach Prelude and Fugue in G Minor,
BWV 885 (Book II)
Four Sinfonias
Prelude and Fugue in B Major,
BWV 892 (Book II)
Haydn Sonata in D Major (Hoboken XVI:24)
Brahms 7 Fantasien, Opus 116
Debussy Three Preludes
Chopin Impromptu in F-sharp Major, Op. 36
Three Mazurkas
Nocturne in B Major, Op. 62, No. 1
Polonaise in F-sharp minor, Op. 44

Admission: \$40/adult, \$30/senior, \$10/student
All advance tickets are available exclusively at TIX on the Square,
telephone 420-1757, www.tixonthesquare.ca
and tickets are available at the door.
For more information, contact Department of Music,
University of Alberta, telephone 780-492-0601

DEPARTMENT OF MUSIC

Website www.ualberta ca/music





Pianist Richard Goode has been hailed for music making of tremendous emotional power, depth and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music.



MESA/BOOGIE CLIMP TOUR

OCTOBER IS 2007

JUST \$5.

Andy Timmons Clinic Mon Oct 15 @ 7:30 nm Tickets Only \$5 available at Mother's Music!

MOTHERS MUSIC/MOLSON CANADIAN ROCKS PRESENT:



ONE NIGHT ONLY

THE DAY OF TOBE

RATTPOISON

PMONEY HONE 前面 () STATE OF SHECK LIVE AT LET KIGHTCLUB

TEL GET 19 2007 BAS 7P M THE \$5.00 AT TICKET MASTER OR HEY NIGHT CLUB

9221-34 AVE/NO MINORS

THE RESERVED WINDS CHARLES AND THE PARTY OF THE PARTY OF THE PROPERTY OF THE PARTY OF THE PARTY

PROPERTY AMARCAN

HOCKSTAR SUPERHOUA WINKER LUKAS ROSSILIVE AT JET HIGHYCLUS 9221-34 AVE / NO MINORS MOH KOV 5 2007 DRS 7PM TIX: \$15.90 AT TICKETHASTER OR JET HIGHTCLUB

SCARE YOURSELF UP SOME SAVINGS! SPOOKTACULAR HALLOWEEN SPECIALS!

ALL OCTOBER LONG!!!

10251109 Street ph: (780) 425-1400 www.mothersmusic.com

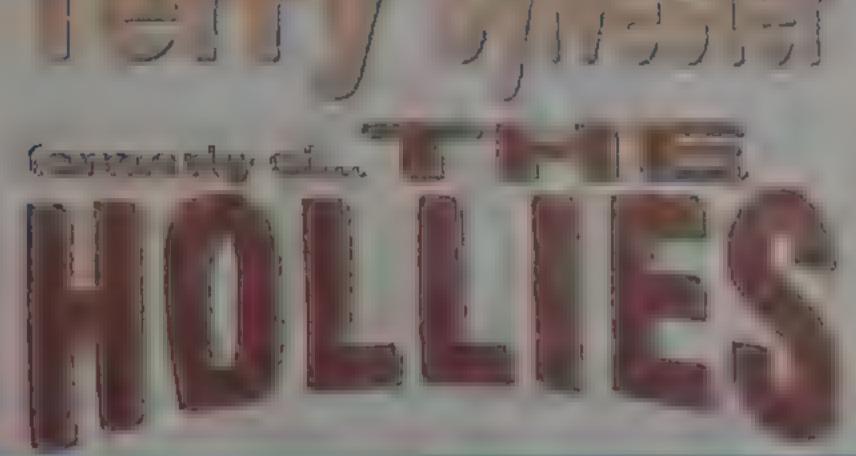
The state of the state of the section of the sectio





REALABLE AT TROPETRIASTER 451-2000 & CENTURY CASECO

CONTRACT THE ESTS "LONG COCK WORLAN", EXACTIONY AND "TEE ASS THAT IESEATER"







COME RING IN NEW YEARS EVE WITH

the kets only \$69.95 Through helicinuster or Century Casimo 633-1000

TICKETS AVAILABLE AT CENTURY CASINO

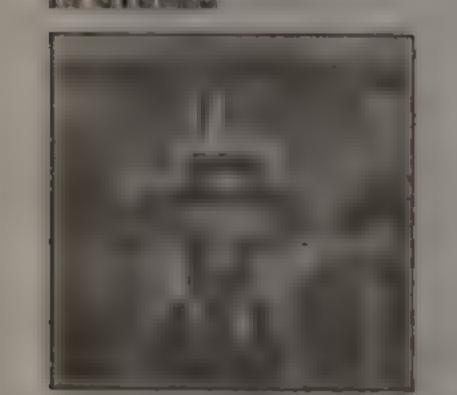
ALL SHOWS DOORS AT BPM

543.4000 13103 FORT RD

WITH SPECIAL GUESTS

18+ ID REQ -DOORS 8 PM

IN STEELS



GENERAL ADMISSION

ON SALE FRIDAY AT 10 AM ticketmaster.ca 451-8000

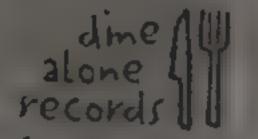
ALSO AT MEGATUNES, BLACKBYRD, FS (WEM) AND FREECLOUD











rachelle van Zanten slides back into Edmonton

1 / edan@vueweekly.com

The road for so long now hat she can't even say where the base is anymore

nave basically been hangnave basically been hangnowlord in England, which hand is, my rhythm secd I lived there for most of the r. And then I was on the road mmer and then went to my nts' place for a couple of weeks little R&R."

ght now, van Zanten is back out he road, currently camped out in he Creek, BC for a two-day break usue Foley's Guitar Women tour, wan Zanten has been sharing stage with Foley, Romi Mayes, anne Potvin and Ellen McIlwaine.

Is much as she's been enjoying shows themselves, van Zanten

that one of the best parts of the

is the change up in the usual

ve been touring for the last year a half with my band from English, so I'm very used to their energy used to their patterns and how it tes in the van," she explains. "And these ladies it's a whole new game. It's really fresh and it's a ble new tour conversation. I love hing to Ellen's stories about playing to Ellen's stories about playing the ladies and playing Woodstock. The has a lot of good advice, so it's

HULOCT 18 (7:30 PM)
RACHELLE VAN ZANTEN
WITH DOUS COX, STEVE DAWSON, IVAN ROSENBERG
FESTIVAL PLACE, \$28-\$32

definitely educational as well."

The bane of the touring musician, airline troubles, nearly kept van Zanten from making the Guitar Women show at The Myer Horowitz Theatre when her flight was cancelled and she had to spend a night sleeping on the floor of New York's JFK Airport before catching a flight to Edmonton by way of Los Angeles the next morning. She made the show, though, and as soon as she finishes up with the Guitar Women tour van Zanten will be returning to Edmonton as part of the New Voices in Slide Guitar tour with Doug Cox, Steve Dawson and Ivan Rosenberg.

Van Zanten is no stranger to flatpicking, having grown up on country and bluegrass, but she's been enamoured of the slide ever since hearing Lester Quitzau play it at a festival up in northern BC.

"The first note from his guitar, I was just like, 'Who the heck is this guy?" she recalls. "And so I followed him around for a good day before I got the courage to actually talk to him, and he was super sweet and showed me how to tune my guitar to open tunings and how to use a slide,



and we've actually been fairly good friends since then and he's given me a lot of encouragement to improve as a player."

SINCE DIVING HEADFIRST into the slide guitar, van Zanten has set out to find

her own voice with the instrument
That has meant that as much as she
loves the playing of a widely hailed
player like Duane Allman, she has
also had to avoid listening to him for
the sake of her own style

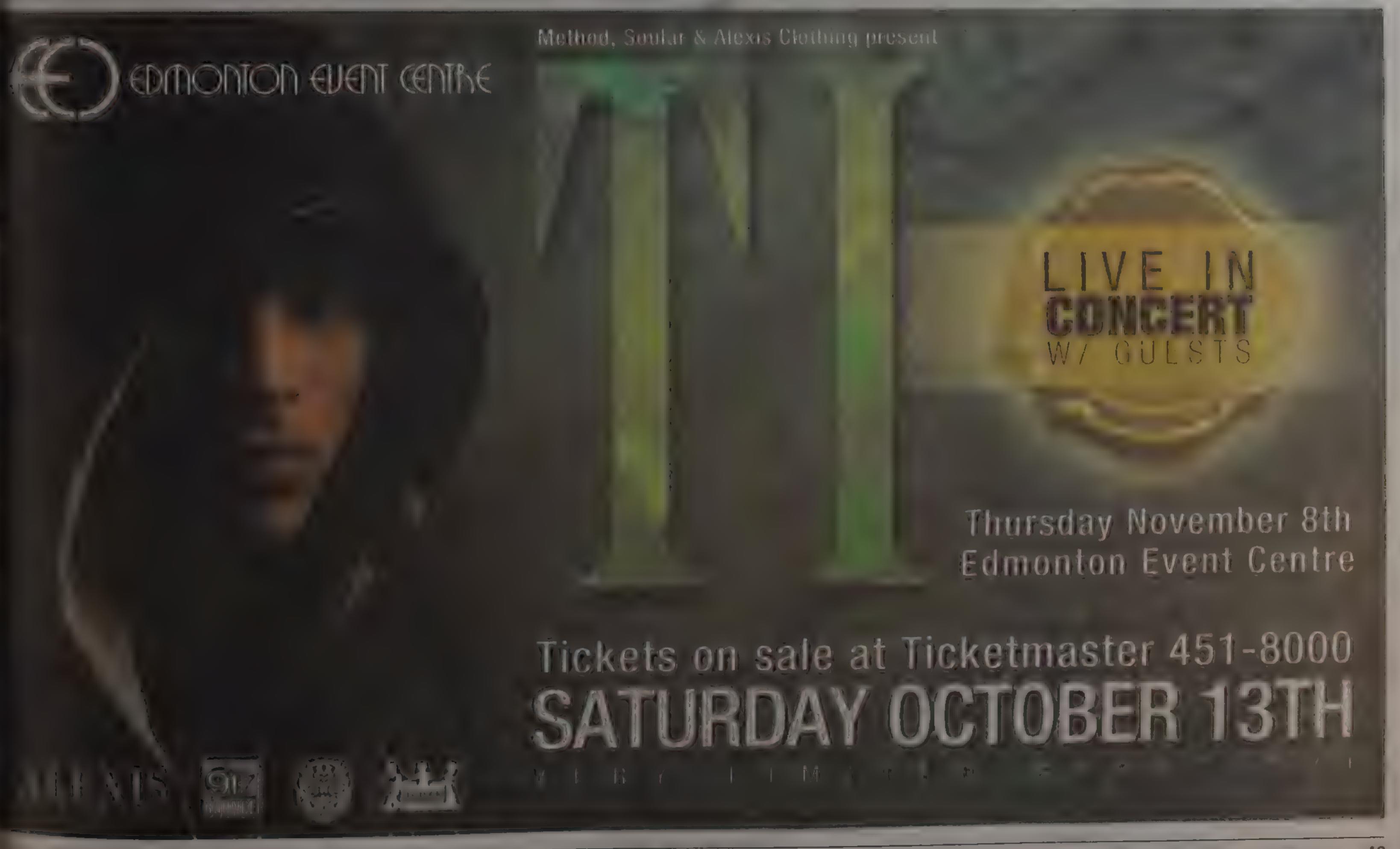
"I turned off from listening to

those guys for a period of time because I wanted to have my own sound and I found that I was absorbing their licks," she explains. "So I decided not to listen to any more slide players and I just started trying to find my own thing.

"I don't actually sit down with a certain record and work on those riffs," she continues. "I just tend to spend hours and hours and hours and hours locked up just creating stuff that's within me. I used to do that with my prano as well and just play for hours and hours and hours and write these long epics and now I'm recording them and just choosing chunks that I like that I'll use for an actual fourminute song."

Besides being van Zanten's chosen method of woodshedding with the slide, she's also been using her practice/writing sessions as preparation for a new album that she hopes to record with her band this December

"My cell phone is full of one minute thoughts on my guitar," she exclaims "I'll be just noodling and all of a sudden something will come out that's just, 'Yeah, this is it' and then I'll quickly switch on my cellphone and record it ... then for soundcheck, my guys, my band, will be just checking and they'll start a groove and before you know it I'm inspired to build on that groove and we create something really beautiful, so I make sure that I'm recording at all times."



FRIDAY NIGHT!



FRIDAY OCTOBER 12

1 (1) \ 1 (1)

VUE

ON SALE NOW

TOKYO POLICE CLUB

ARCHENEMY

WITH ACANTHA AND NEBUCADNEZZER

OIGHOIB BR 116 STARLITE ROOM

DOORS 7 PM - ALL AGES
TICKETS ALSO AT
MEGATUNES, BLACKBYRD,
F5 (WEM)

VUE

Fig. 7

JUST ANNOUNCED - TICKSTS ON SAUE FRIDAY



THE CRIBS

Men's Needs, Women's Needs, Whatever

NOVEMBER 23 - STARLITE ROOM TICKETS ALSO AT MEGATUNES, BLACKBYRD & LISTEN 18+

AUGUST AUGUST HURNS

OCTOBER 18 = STARLITE ROOM

DOORS 7 PM - ALL AGES - TICKETS ALSO AT MEGATUNES BLACKBYRD

FS (WEM) & FREECLOUD

WETKU.

TITAL FALLES

OCULTO 17 2007 BASIA BULAU

Oper Hermite Theore + Deeps of 7 PA + All Ages

Tricks also at . Tiefstmaster.com . Megatunes . Bischings . Listen K. Light 1411-2000

& The Pharmacists

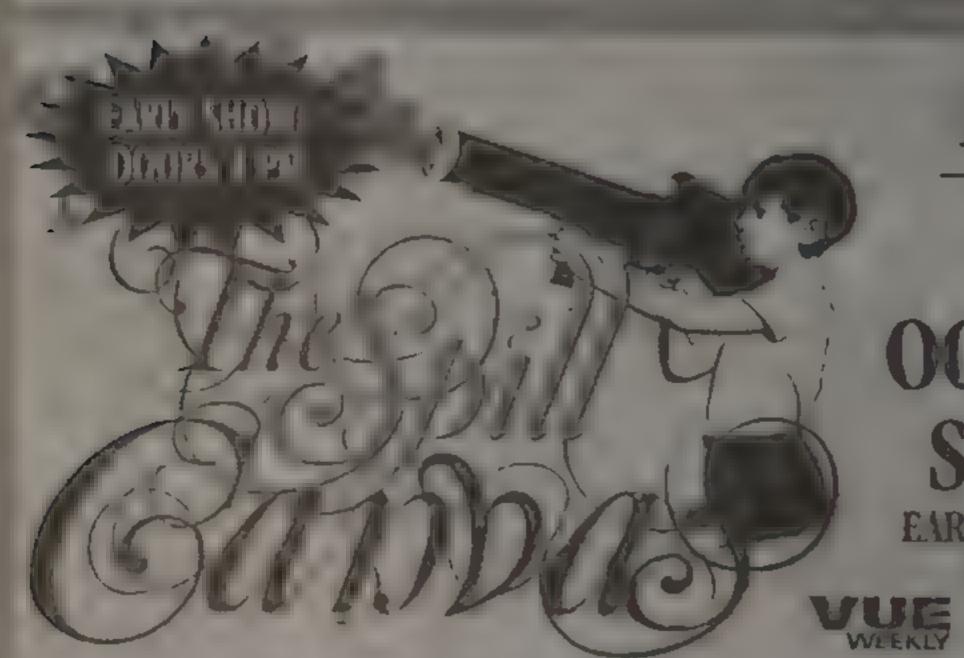
CFFICIAL CJSR FUNDANCE 2007 AFTER PARTY
WITH SECRET FIRES
SATURDAY OFFICE 12011
STARRESTER 130011

DOORS 9130 PM

TENERS OF THE PROPERTY OF THE PARTY OF THE PARTY.

W SUPPLIES

SP VU



MEG & DIA

PLAYRADIOPLAY!
idiot pilot

OCTOBER 20, 2007 STABILTE ROOM

EARLY SHOW DOORS 4:00 PM ALL AGES
TICKETS ALSO AT MEGATUNES,
BLACKEYRD, FS (WEM)

DO MAKE SAY THIN

DOORS FINE X ALSO AT NEGATURES RLACKBYRD A LISTEN

Cist

PRINTER REPORT LINES OF THE PROPERTY OF THE PR

ALSO AVAILABLE ON ticketmaster.ca 451-8000

Spontaneity rules the day for Dyens

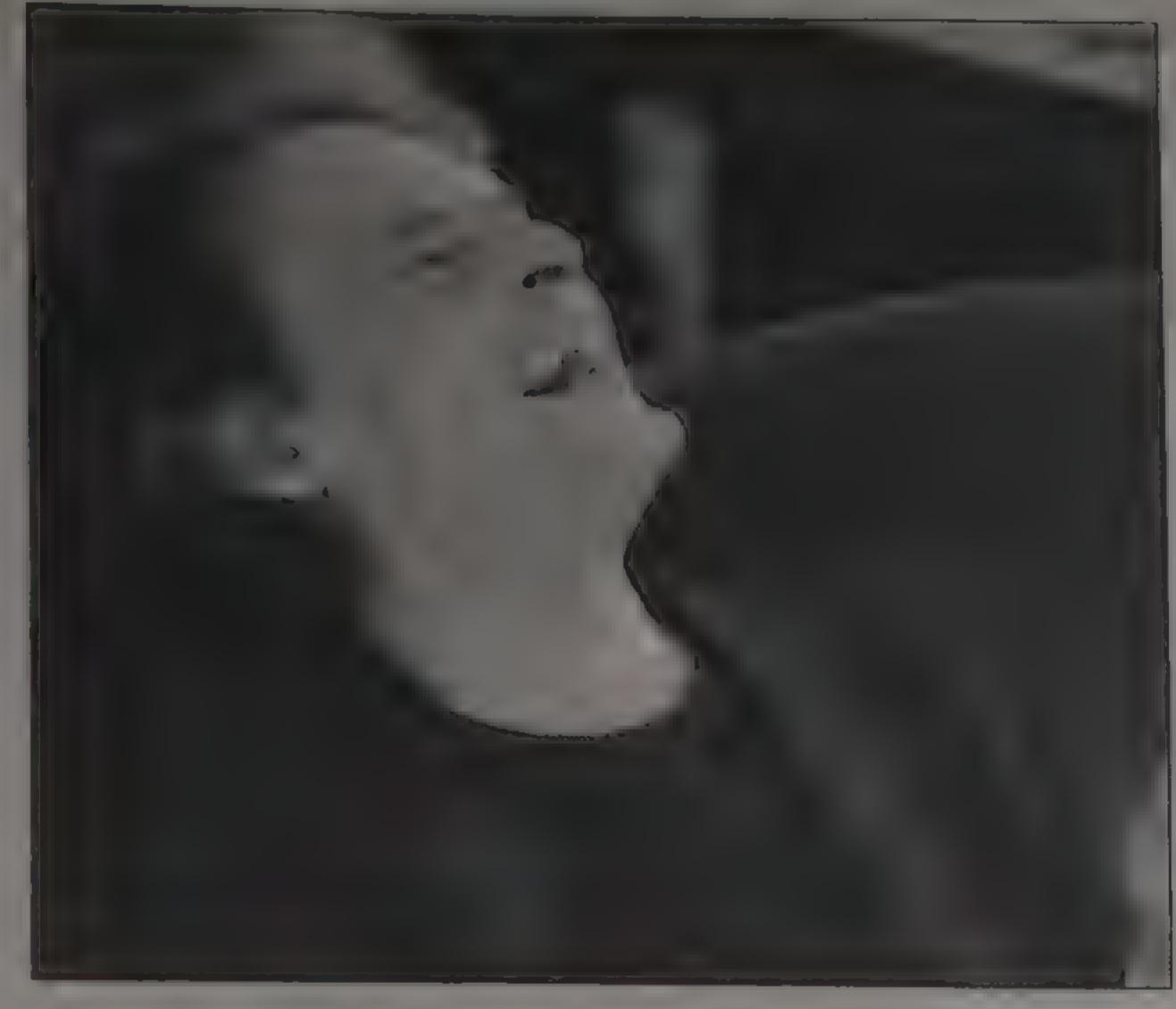
. 1924 CHAN / sarah@vueweekly.com

In a sicians often have programs full of canonized repertoire that they use that all you while out on tour. However for the state of the state unique programs for each of his many performances. More interestingly, his programs are comprised of his own compositions, and he begins every concert with an improvised piece.

Improvisation might be more commonly associated with jazz performances, but Dyens has adapted the improvisation is very rare in the classical milieu," Dyens says in a charming French accent. "It is something to do with many things together. I do it to feel better, to check the acoustics of the place and to check the audience and their vibrations. I am strongly connected this way with the musicians of the past, the ancient musicians. I want to remain with this tradition."

Dyens feels as though the ability to improvise is a gift that people either have or do not. "Improvisation has to deal with intuition," he explains. "It should be something fresh, genuine, sincere and nice. It is something I do not think we can teach.

"It starts from nothing," he continues, explaining that improvisation is a mental, spiritual and visceral experience for him. "I don't want to prepare anything before. I don't even know if I



THU, OCT 11 (8 PM)

ROLLAND DYENS
FESTIVAL PLACE, \$30

will start with a note or a chord. I deal with myself. I want to get onstage with a completely empty head. And then the public inspires me."

THIS SPONTANEOUS APPROACH to performing music ensures that

Dyens's concerts are never replicated and always creative. The non-improvised repertoire usually includes the guitarist's own compositions and arrangements. "On the day before I don't know exactly what I'm going to play—I know roughly, but not exactly," he states. "There are many parameters such as the hall and the response from the public. For me [the program] is very personal."



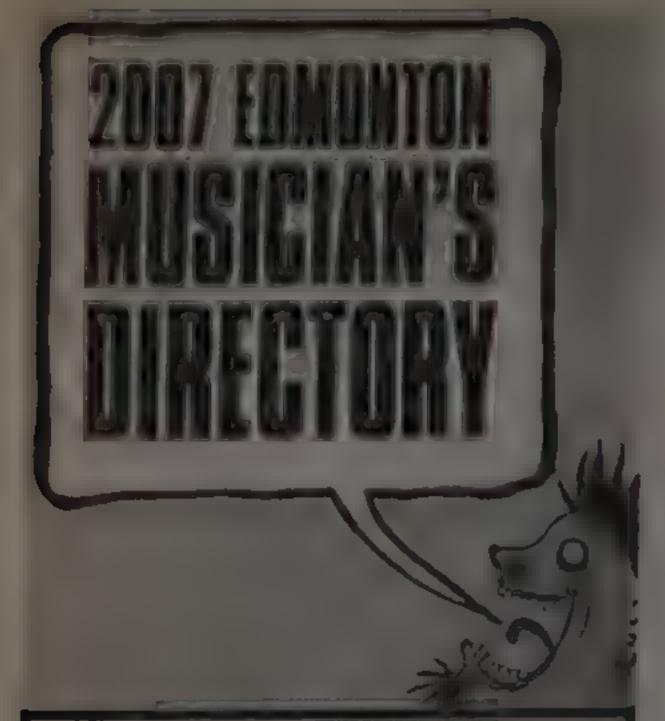
TIDE 10 DINGTONES

- il) Ayo Technology
- 2) The Way I Are not Ken Hiller DOLE
- 3) Party Like A Rock Star
- 4) Gimme More
- 5) Beautiful Girls Sean Kingston
- So Cent
- 7), Grank That Soule Boy Tell Em
- Panelyzer Finger Eleven
- 9) Stronger Kanye West
- 10) Blood It Out



METRO BILLIARDS PRESENTS





Phack it out at











THE MOST SERENE REPUBLIC POPULATION **ARTS & CRAFTS**

LEWIS KELLY / lewis@vueweekly.com

After hearing Population, the second studio album from The Most Serene Republic, its hard not to

think the whole band should be tested for multiple personality disorder. This is a record that can't make up its mind as to what it wants to be. There are few things all the songs on Population have in common, but chief among these is the fact that they rock.

The album's baseline sound, if it has one, is an awful lot like a mixture of Architecture In Helsinki, The Carbon Dating Service and Sufjan Stevens circa Illinoise—rhythmically intricate and lyrically verbose, these tracks demand multiple listenings. What makes Population so unique, though, is its many musical nonsequiturs: afro-Cuban improv freakouts, gothic shantytown rags, orchestral rock-outs and so on. A quality record for anyone bored with three-chord thrash and Fifty Cent.

BUTCHER BOY 18TH EMERGENCY EP (HOW DOES IT FEEL TO BE LOVED?)

MARY CHRISTA O'KEEFE / merychrista@vueweekly.com

What do they put in the water in Glasgow? The most THIS ROCKS modern permutations of pop—Orange Juice's sprightly wink, Franz Ferdinand's arty nihilism, Belle & Sebastian's fey retro frolicking—have come from the working class Scottish metropolis. The prettiest, most polished Glaswegian band was the long-defunct Aztec Camera, armed with Roddy Frame's improbably soulful voice and their penchant for Douglas Sirk-level melodrama and flourishes of

Spanish guitar. Butcher Boy builds on those ingredients, John Blain Hunt's silky vocals wreathing through the melodies like a modern Mario Lanza, heavy-lidded and roué. 18th Emergency is a brisk little EP that wears its craftsmanship next to its heart on its virtual record sleeve. Half its tracks are re-jigged from the group's debut, Profit in Your Poetry; the rest are new. Recorded in a non-studio space with intriguing acoustics by this sevenmember outfit, the EP sounds warm,

full, and alive. It also has captures an autumnal feel-the scrape and scuttle of leaves falling from trees, rasping against rooftops and windows would be mighty partners to the orchestral strings and Hunt's swoon-inducing voice.

BAND OF HORSES CEASE TO REGIN

LEWIS KELLY / lewis@vueweekly.com



Don't tell anyone, but Cease To Begin is a country album in disguise. Shocking, I THIS ROCKS know—Band of Horses is

supposed to be some sort of indie rock band or something. But if you look beneath the facade of electric guitars and poetic vocals, you'll find that the heart of this excellent record wears a plaid button-down and a Stetson.

Cease To Begin is a country record for people who hate country. Its got catchy riffs and weird track names, like an indie rock record should, but before you know it, Band of Horses is going "boom-chicka-boom-chicka-boom," and you're right there with them.

KEEP SIX HUMANIFESTO LEVELLESS

LEWIS KELLY / lewis@vueweekly.com



To make a metal record, you need squealing guitars, a double-kicker for your bass drum and a lead singer with

long hair. Edmonton-based Keep 6 has all that as well as a few extra perks, like, say, talent. Consequently, its debut record, Humanifesto, can be a lot of fun to listen to.

Humanifesto is a record that's at its best when it lets loose into pure unadulterated rock. Most of its songs though, are a mixture of straight-up headbangin' music and a slower, more contemplative breed of metal. Here the band shows its age—the production and back-up singing on the quiet bits sound a little bush-league. On the whole, though, Humanifesto is a promising debut from an excellent local group

MANU CHAQ LA RADIOLINA RADIO BEMBA

ALEX KONYE / alex@vuaweekly.com

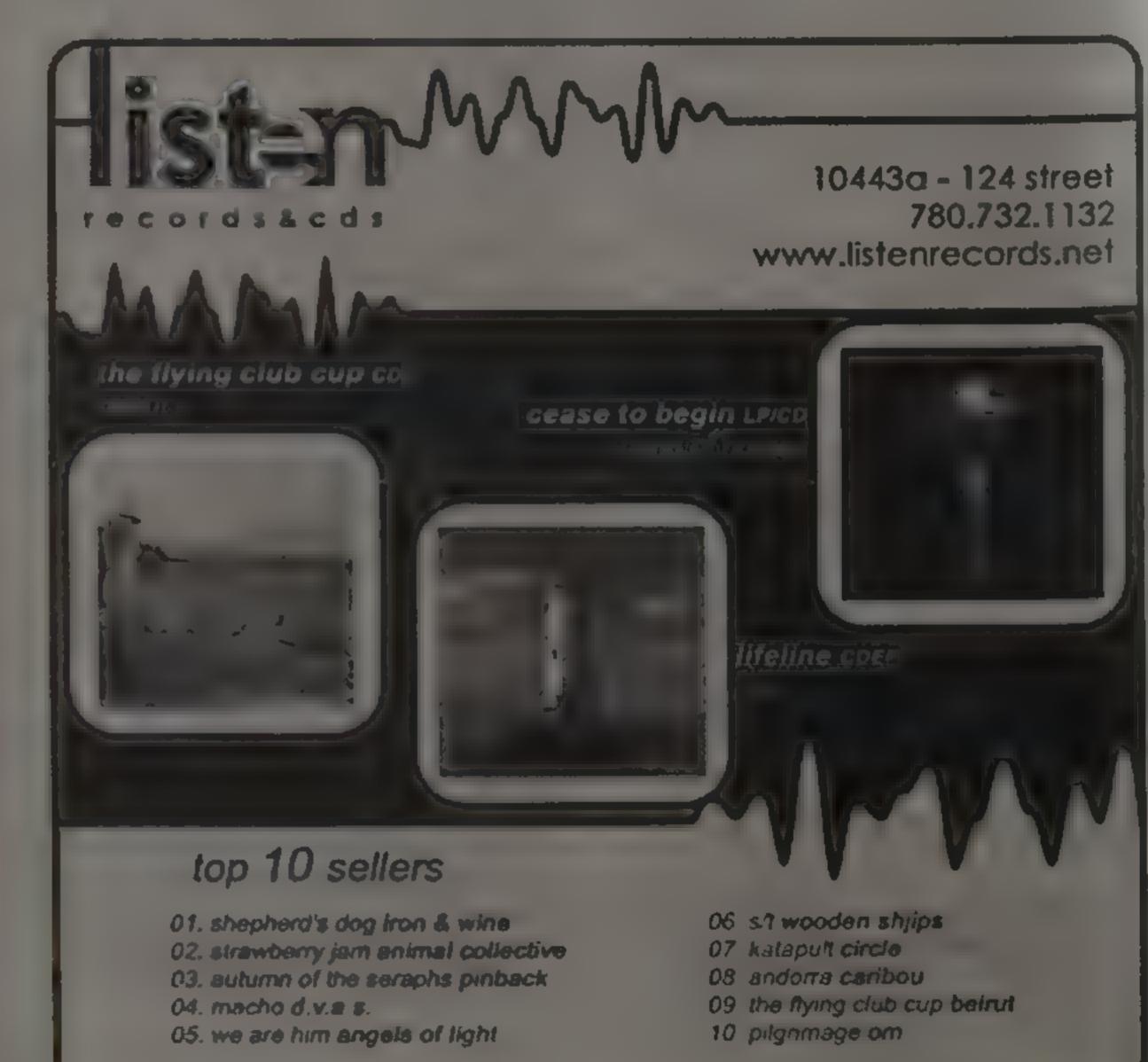


The neat thing about foreign music is that if the music is good, the songs could be about your mother and you

wouldn't know to care. The album starts off ok, with a Dukes of Hazzard twang meets Speedy Gonzalez in the cantina kinda vibe, and continues with a Mexicali assault on the Strato caster. By the third track, you hear the words "George Bush" slipping out in broken English and you realize that the fellow holding a bottle of tequila in the liner notes is not just having a fajita of a good time; he's out to make a point and have some fun.

I want to believe that Chao is singing about Bush's tremendous track record his poise and articulate discourse; but it's more likely that it's an anthem for the downtrodden in the maquiladora It's tough to tell, and that's the ultimate bummer. Billy Bragg you get because the music is full of minor chords and snarl. Chao could be talking about stepping on the heads of kittens, but to a samba beat, and to the inveterate per of a good oi' borracho, the message gets a little muddled.





Internet didn't kill the Radiohead Star



Last week. I received an e-mail sent to my Toronto office from a punk act called The Artist Life. In it, I was instructed to go to the band's website, where I could download the band's entire new album.

This wasn't a link that was exclusive to media members. According to the band, "While you're there you can also download the entire EP including artwork and lyrics as the band have chosen to forgo a traditional retail release, opting instead to let fans download the release and share it as they please."

This isn't the first time I have heard of this; last year, The City Streets, Edmonton's own prairie-country-rockers gone punk, released an endearing EP called If You Don't Like the Clash You Are a Bad Person, which might go down as one of my favourite album titles of all time. That was also made available to the public, artwork and all, as a free download.

Yes, both The City Streets and The Artist Life are young bands, without majorlabel deals. So, the best way to get music fans hooked on their music is by allowing people to download it for free and, hopefully, share it with friends.

Just do a Google search for free downloads and you'll find plenty of free EPs and LPs from a variety of artists just wanting to be heard, from London-based songwriter Naama Hillman's In Between the Lights (naamahillman.com) to the spooky electronica of Norway's Ugress, whose Chromosome Corrupt album isn't a bad thing to own (ugress.com). Oh, and, of course, there's some obscure English band that goes by the name of Radiohead that's doing the same thing.

Yes, on Oct 10, Radiohead, which is currently unsigned, released its new album, In Rainbows, by download only at inrainbows.com.

It's marketing genius, really. Fans are given the choice whether to purchase the simple download, which contains the songs and artwork, or if they want to purchase a "discbox," which includes CDs and vinyl. If you choose the download, you are guided to the checkout, where you may choose how much you want to pay for the music. Or not at all.

Why is it so brilliant? Because Radiohead is essentially busking online. You know that you don't have to pay. But, when you hit the checkout screen, you, like most fans, will quite likely feel guilty about not putting anything in at all, and you may just decide to make a token payment.

AND THIS IS WHERE it's really interesting. In most modern record deals, bands see about a buck from a \$15 CD. If downloaders decide just to leave one or two pounds behind—the site works in British currency—the band could actually stand to make more from the "free" download than it would from a physical CD release. Remember, with downloads, the band doesn't have to pay for packaging, production and shipping. And, the cost of the

"discbox" is quite high—about \$80—and chances are those who order it won't gripe about it. After all, isn't the basic album available for next to nothing?

Unlike the indie bands that utilized the free-download strategy before, Radiohead's move will likely not only panic the record labels, but Apple as well. So much of the computer giant's business-and stock price—is based on the success of iTunes. By now, many online users have accepted that songs are worth, well, 99 cents apiece, with just a fraction of that money going back to the artist and/or songwriter. Radiohead is sabotaging that business model, as well.

As part of the downloading package, users have to submit their e-mail addresses. Of course, fans will do this gladly, happy to be on the band's mailing list, if they aren't already. And that means that, in the future, Radiohead can put together offers on further albums, DVDs, merchandise and even concerts on their mailing lists. Who knows? Maybe the band will use the mailing list to direct-market concert tickets to fans, and even try to cut Ticketmaster out of the loop.

There are two ways to look at this freealbum phenomenon. You can see it as an act of rebellion against a record industry that has traditionally underpaid artists, or as a daring business decision. I see it as both. Radiohead is a band of rebels, and Thom Yorke and company just might get rich while fighting the system. v

Steven Sandor is a former editor-in-chief of Vue Weekly, now an editor and author living in Toronto.





OCT 11 - OCT 17, 2007



BEN LEE **NEW WEST**

For fans of Ben Lee It's a nice hot steaming cup Of same old, same old

REBEKAH HIGGS REBEKAH HIGGS

Her come-hither voice Oozes sex like a fat man Dozes bacon grease

NIGHT WISH DARK PASSION PLAY ROADRUNNER

Theatric metal: Great for those all-night online Orc-slaying binges

PUDDLE OF MUDD FAMOUS GEFFEN

Cobain-esque shitfest. Four jerks date-raping your ears, You'll pray for roofies!

JAMES BLUNT ALL THE LOST SOULS ATLANTIC

The chicks love this guy! He's the soft, fuzzy kitten Of the rock roll world

HANGAR 18 SWEEP THE LEG WORLD'S FAIR

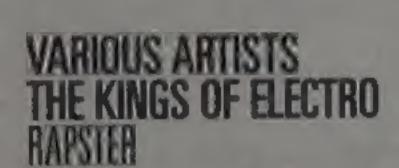
Way old school rappers Kick ass like they're some sort of Ass-kicking machine

LOVERBOY JUST GETTING STARTED ROCK STAR

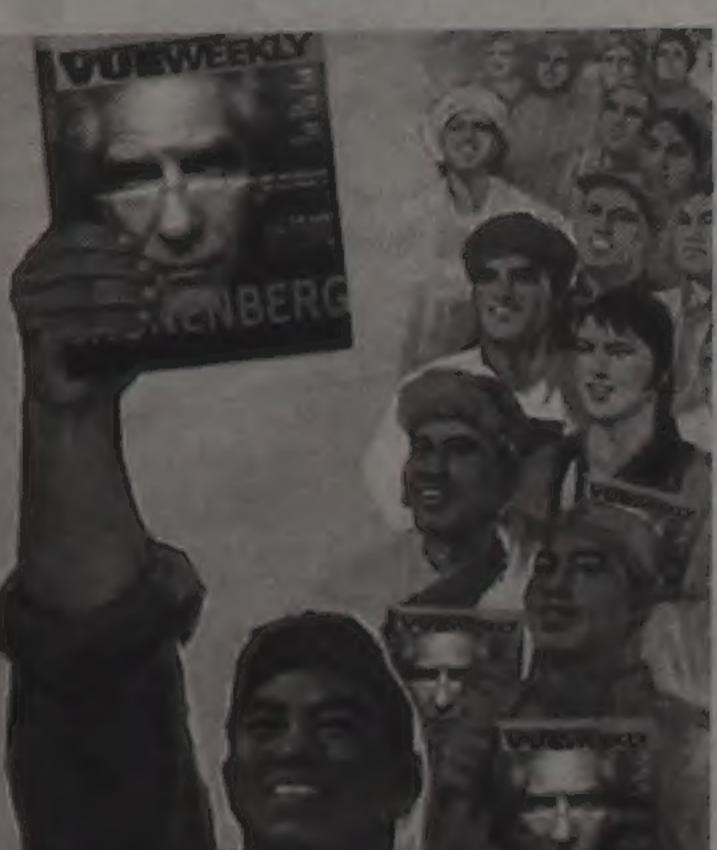
You can almost hear Mike Ross cruise through Riverbend Fist-pumping, "YESSSS, YESSSSSS"

ATHLETE BEYOND THE NEIGHBOURHOOD

Some catchy bits with Chunks of dull shit, AKA Chris Martin disease



Awesome! But, one prob: You will need sacks of cocaine To fully enjoy



What are the risks of the common American blowjob?

MALT.SEX.COLUMN ANDREA NEMERSON altsex@altsexcolumn.com

Dear Andrea:

Why, umpteen zillion years into the AIDS era (I used to volunteer for GMHC in the 1980s), is there still no useful data about the risks of oral sex on men? Have we really learned nothing since the first appearance of "low risk, but not no risk"? With the understanding that not letting someone come (or pre-come) in your mouth is a start (but also loses a lot of the appeal), is there any sensible way to assess and/or reduce the risks of the common American blowjob?

Loyal East Coast Reader

Dear Loyal:

Actually, the relative risks of the Great American Blowjob have been much on my mind of late. I'm working on an article about whatever happened to the heterosexual AIDS epidemic, and what should straight, middle class ladies do about HIV when they start dating again after their marriages break up (quick answer: nothing; they're not going to encounter any, but while they're taking unnecessary precautions against HIV they're incidentally protecting themselves from real menaces like HPV and herpes). Not that this applies at all to your question or your demographic; what's sauce for the goose, after all, is not necessarily sauce for gander and gander.

Back when you were first volunteering in New York and I was out here gearing up to become a sex educator, nobody knew nothin' and the safest thing to do was to lump everything that might possibly be dangerous into "thou shalt not" and try to get people to take a "100 per

cent safe" pledge. I suspect that then, as now, the people most likely to achieve 100 per cent "safety" weren't at much risk to begin with, while the hard partiers continued to party hard-ly, no matter what their t-shirts said.

SO, YOUR QUESTION. If there were a definitive answer to that, it would be coming out of a few labs here in San Francisco, but of course, HIV being a shifty bugger and human behavior being even worse, there isn't. There are animal studies (using SIV, which is similar but by no means identical) demonstrating that you can easily spread the virus by swabbing money tonsils with an infected Q-tip. Then there are the epidemiological studies like HOT, the HIV Oral Transmission study, dedicated to finding those cases where a guy gave blowjobs but never ever had unprotected anal sex and seroconverted anyway, and that is so complicated a business I'm going to let one

of the researchers explain it:

I'm going to conclude with the HOT study in which, again, we interview men who we screen and rescreen to ascertain that, in fact, their only risk is oral sex. So they are a special population and they are screened and rescreened and they get their HIV test and eventually we do another very in-depth interview and after three corroborating screenings, or two screenings and one interview in which they say they've only had oral sex, 25 per cent later report a higher risk exposureanal sex in the same time period—after we get them in another environment with a different questionnaire and a face-toface interview, and this is after they've been told that, in fact, they're negative. And so we see this working many ways and they're like, "Whew! Well, now I can tell the truth." But in fact, of those 363 men, we estimate that up to a quarter of

them probably weren't having only or sex, and so I think that we have have have problems in terms of self-reported in behavior.

That was from a very information experts' roundtable discussion I found HIV Insite (hivinsite.ucsf.edu/), a UCSF of I have just declared required reading to the interested. The good news is that to best work currently being done is read available to us for free. The bad news that, due not to bad science or lack of some ence but to the vagaries of human memoral and human motivation, they still can't really answer your question.

And what's the best way to reduce whatever risk there is? Not going down on HIV positive men. Easy for me to sa sure, and awfully glib, but say it ain't so

Andrea

SEX TRADE WORKERS

Heather 604 7801 24 hr. Flat rate, no hidden fees 36-26-36, 28yrs Blonde, Blue eyes

FEMALES NEEDEDIII Make \$799 US per month with a spy cam in your bedroom. Voyeur website is currently looking for young attractive girls. Call Jamie for more info. 1-800-474-8401

Cassandra: Hot Hungarian brunette; 36C-26-36; 25 yrs; tight, toned, tanned, super fun; call for availability; 965-4968.

Amber: Outgoing redhead; just 18; brand new to the industry, 34B-26-32; very open minded; call for availability; 441-1330.

Chrissy: Sexy hot Italian w/jet black hair; very busty; 23; ask her about special; call for availability; 441-1330.

Mae-Ling: 20 yr old Asian; great body; loves to pamper; no rush service; a delicate oriental gem; call for availability; 965-4968.

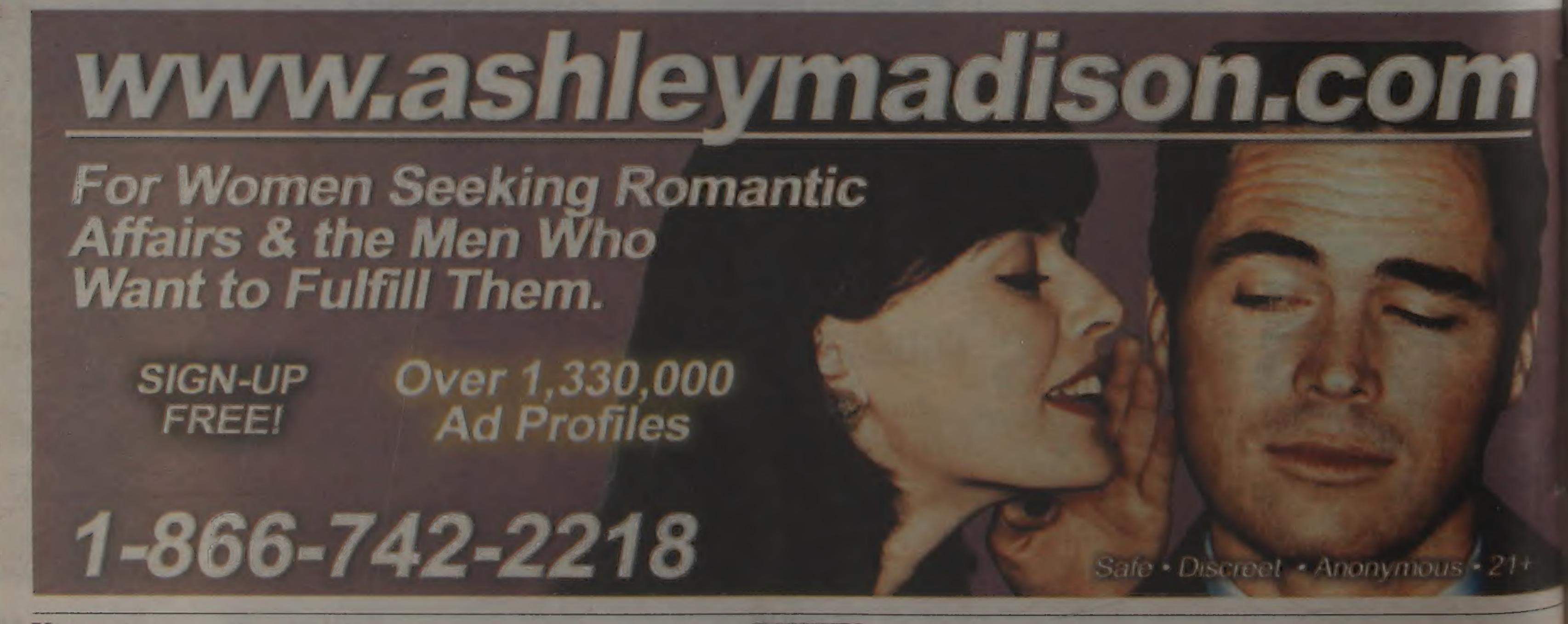
Try NIGHTLINE for free. Call 780-665-6565, 18+

SUPPORT YOUR LOCAL FOOD BANK









WILLEWIEEKILY

to get my drink. She seemed to be the only one on staff, so I didn't expect rapid service, but she surprised me again and again with her attentiveness. The prices were a little higher than a comparable Edmonton restaurant, but not outrageously so.

To divert me from simply admiring the brunette all evening, I took out a book of my own. The margarita arrived quickly, and I was a little overpowered with its sweetness but quickly let myself enjoy it. There was no crushed ice nonsense, but the salted rim definitely added a contrast to the sweet pomegranate.

smile at a pair of professionally-dressed women who came to join the solitary figure across from me. The latter quickly put her papers away and ordered another drink. One of them, hugely pregnant, stuck with juice as her curly-haired, bespectacled friend ordered a tequila with a Sleeman's chaser. To my incredible fortune, they were women with whom I had just spent the day at head office. They saw me immediately and waved me over.

with three lovely bilingual ladies, who segued from English to French without pause, depending on the subject of the conversation. My dish turned out to be a strip of flattened, slightly tough barbecued beef under a spicy sauce. A single thin chorizo delivered the most amazing flavour and I was a little resentful when I handed out tastes after praising it so thoroughly. The combination of meats delivered a comfortable warmth to my palate.

The side of rice was a little uninspired, but the guacamole was some
of the best I'd ever tried, cool and
creamy over uber-crisp chips. I finished off my margarita and ordered
a coffee laced with whichever alcohol was most popular in the cuisine's ethnicity along with the
caramel-pecan flan (\$4). The coffee
arrived unfurnished, so I shrugged
and downed the dark brew as a

bracer for the evening. My server didn't charge me for it.

I grudgingly shared out the additional forks that came with my dessert and watched a significant portion disappear. I was left with enough of the succulent, sweet caramel tones interspersed with pieces of pecan to want to order another.

Instead, I settled the \$29 pre-tax and tip bill before following the three to the next venue, which was the second-floor Highlander Pub. We shared a pitcher of some local brew and then hit Blue Cactus, where we danced and drank electric blue margaritas. Our final stop of the evening was the Black Thorn, housed in an archaic carriage-maker's shop, where we took a patio table in a tiny courtyard graced by an enormous stone fountain. Over a round of beer, our pregnant friend noticed the address on the building next to us: 22 Sussex Drive.

Every (nerdier) schoolchild knows that the Prime Minister's official address is 24 Sussex, so I found myself craning my neck for an appearance of the PM, with or without hordes of security personnel to keep the riffraff away.

And why not? It's my story. Harper jogged by in a navy blue shell suit with a single burly attendant at his shoulder. We hailed him, and he paused in front of the black wrought-iron fence that separated us. We chatted for a minute, carefully avoiding topics like Afghanistan and the upcoming Speech from the Throne. He welcomed my first trip to Ottawa and bought a round for the table before he ran off again.

I returned to the hotel by 1 am and rolled into the next morning's conference right on time before draining their supply of coffee.

Ottawa's a capital city to sample some great cuisine and meet some terrific people, whether you're travelling for business or pleasure. Just make sure to reserve one night for the Byward Market, and leave the kids either in the hotel or at home.



EAT CHEESECAKE FOR CHARITY

In October, the Cheesecake Cafe will give \$1 from each slice of Cherry Champagne cheesecake sold to the Canadian Breast Cancer Foundation.

Last year, guests ate 1500 slices of cheesecake and raised \$1500. This year's target is \$1800. Visit 17011 - 100 Avenue or call 486.0440 for reservations.

VIVA LA DINNER REVOLUCION

On Oct 21, between 1 and 5 pm, Dinner Revolution celebrates its second anniversary. You're invited for door prizes, food samples, soft drinks for you and cookies for the kids, plus a special on meals in the freezer that you can take home with you. It's only been two short years since they were the first make, take and bake meal solution in Edmonton and one of the first in Canada: join them at 1927 - 105 Street or online at dinnerrevolution.com.

SIPPING THE LEARNING CURVE

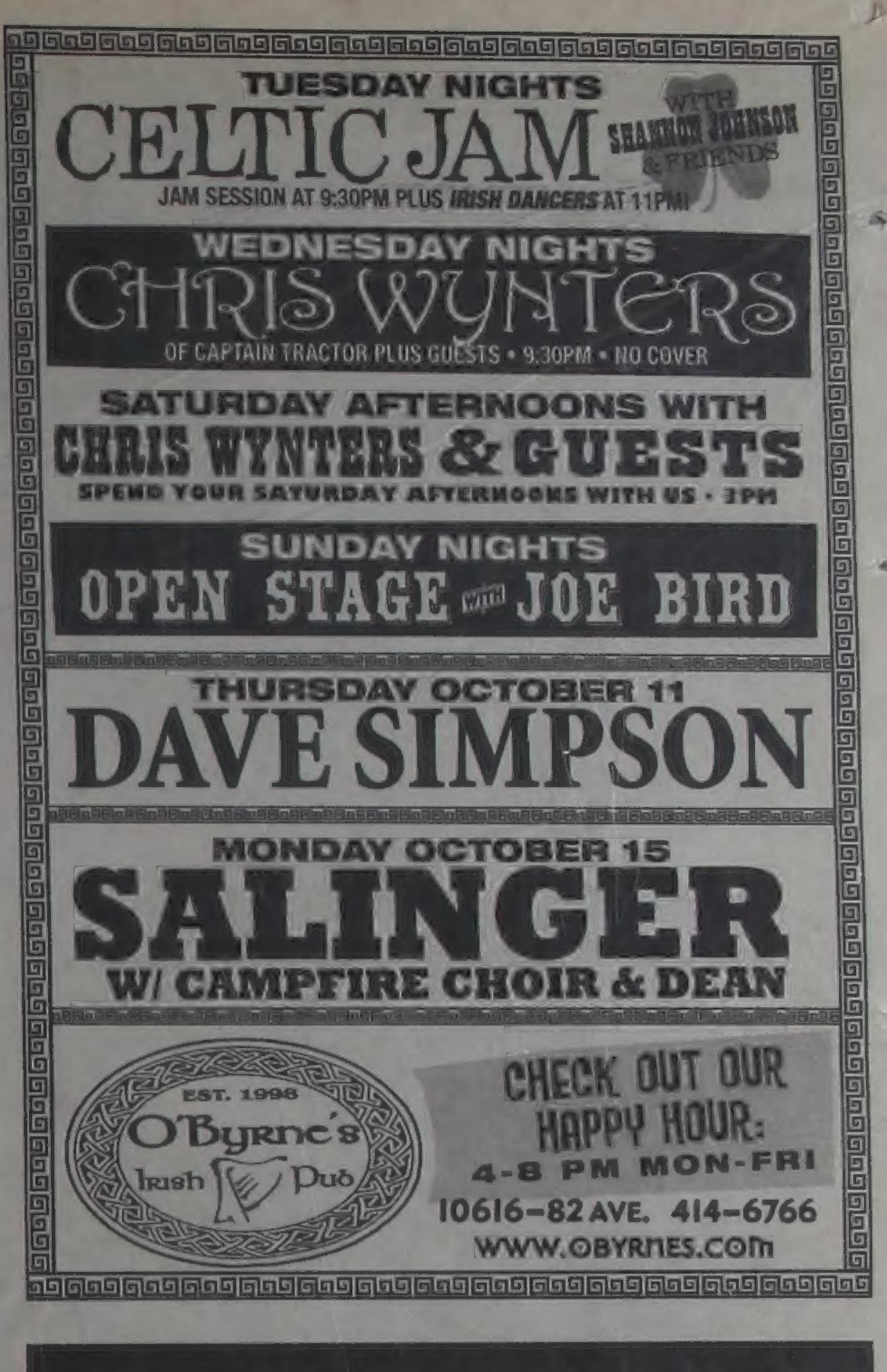
The deVine Wines basic course in wine tasting is an easy, unintimidating way to gain a solid background. They cover the proper way to taste wine, common varietals and their associated aromas/flavours, pairing wine with food, and the major wine-producing regions of the world. Take the piss out of the blowhard at one of your gatherings or become a pretentious windbag yourself! Email info@devinewines.ca or sign-up online at devinewines.ca/events.

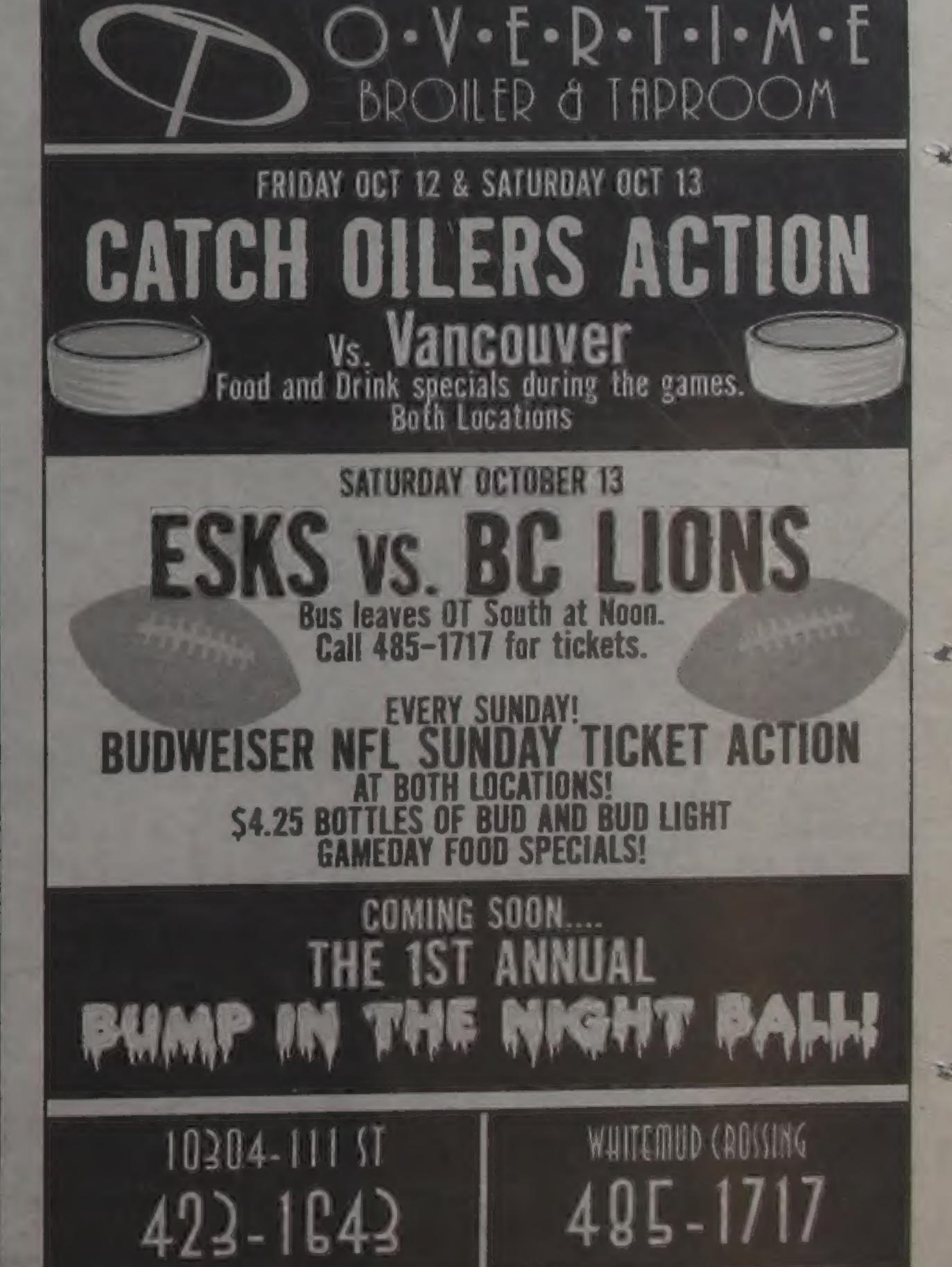
Dish Weekly spills the beans on culinary happenings around town. Got an event, an announcement or some substantiated gossip? Email dish@vue-weekly.com or fax 426.2889.

DISH









www.urbanlounge.net

GRAND RE-OPENING





